

THE C4 NEWSLETTER

Summer 2017

Volume 25, Number 2



Discovery: 1787 NJ Camel Head Overstruck on a VERY Rare Machin's Mills Host Coin.

Image Courtesy of Dan Knight

Featured in this issue:

- President's Corner
- C4 Business Mtg. Minutes and Colonial Happening at EAC
- ANA Summer Seminar
- Machin's Mills for Sale?!
- Finding Guide to the John J. Ford Catalogs
- W. J. Taylor's "Modern Impressions"
- Are All the Good Coins Gone?
- Important Newman Portal Document for Colonial Paper Collectors
- Proposed New Vermont 40
- Hitting the Wall, Part III



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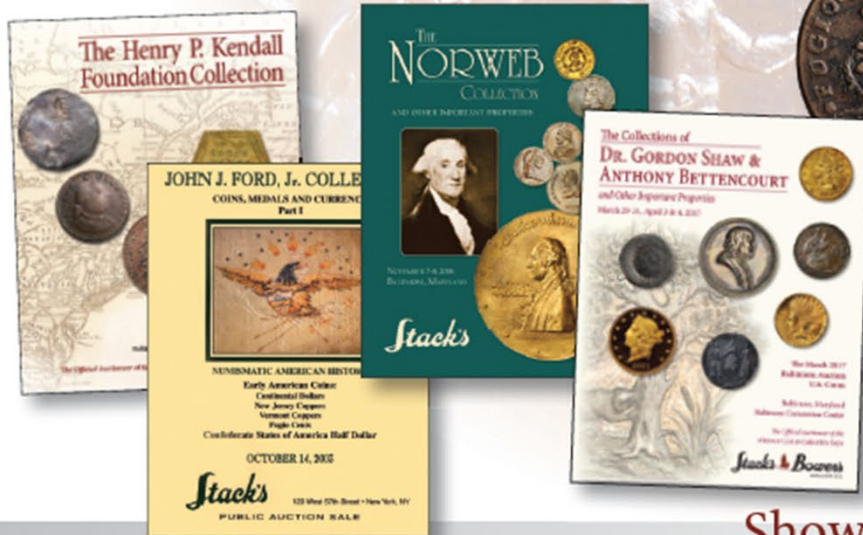
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The C4 Newsletter

Volume 25, Number 2

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Web address: www.colonialcoins.org

C4 National Officers:

President	Jack Howes 19967 East Doyle Grosse Pointe Woods, MI 48236 jackhowes@yahoo.com	Secretary:	Dr. Jay Knipe P. O. Box 4696 Wallingford, CT 06492 jknipe1@cox.net
Vice-President	Craig McDonald 10503 Briar Brook Lane Frisco, TX CMcdon0923@aol.com	Past-President:	Dr. Jim Rosen 9 Seminole Way Bloomfield, CT 06002 jprosen1@comcast.net
Treasurer:	Charlie Rohrer P.O. Box 25 Mountville, PA 17554 RohrerC@cadmus.com		

C4 Regional Vice Presidents:

Region 1 (CT, NJ, Quebec, Canadian Maritimes) Jim Glickman 24 Coulton Park Needham, MA 02492 781-449-1645 jamesglickman1@gmail.com	Region 5 (FL, AR, NC, SC, GA, AL, MS, KY, LA, PR) Gregory Field PO Box 11961 Charlotte, NC 28220 704-293-4426 gregory@carolina.rr.com
Region 2 (MA, VT, ME, NH, RI) Mike Wierzba P.O. Box 301 Rockland, MA 02370 339-469-1556 mike@nerarities.com	Region 6 (OH, IN, IL, Ontario, Manitoba) Chris McDowell 5008 Leonard St. Cincinnati, OH 45208 CRMcdowell@strausstroy.com
Region 3 (NY, MD, DE) Dr. David Menchell P.O. Box 656832 Fresh Meadows, NY 11365 dmenchell@gmail.com	Region 7 (MI, WI, IA, ND, SD, KS, NE, OK, TX) Wayne Shelby 8 Brighton Rd. Mount Holly, NJ dughistory@juno.com
Region 4 (TN, VA, WV, DC, PA) Stan Stephens 1469 Fenwick St. Star City, WV 26505 sstephens@hsc.wvu.edu	Region 8 (NM, AZ, ID, WY, MO, MT, UT, NV, Mexico, CA, HI) Dr. Chris Salmon 6328 E. Cactus Wren Rd. Paradise Valley, AZ 85253-4249 chris.salmon.1652@gmail.com
Region 9 (WA, OR, CO, MN, AK, BC, UK) Mitch Mitchell P.O. Box 46577 Seattle, WA 98146 e78602@yahoo.com	

Summer 2017

C4 Newsletter Editors:

Editor: Will Nipper, will.nipper1777@gmail.com, 501-514-0785

Associate Editor and Past Editor: Sydney F. Martin, sfmartin5@comcast.net

Articles and classified ads may be e-mailed to Will; sent to him at 1040 Autumnwood Dr., Conway, AR 72034-6036; or sent to Syd at the indicated e-mail address. Authors submitting articles for possible publication are, by such submission, attesting that the material is original and/or properly cited.

C4 Librarian:

Leo Shane

1130 Woods Lane, Warminster, PA 18974

Leo_j_shane@hotmail.com

Chair: C4 Public Relations Committee

Arnold Miniman

2730 Old Forest Drive, Johns Island, SC 29455

201-317-4199; ahminiman@gmail.com

Membership questions, address changes, and dues should be sent to Charlie Rohrer at P.O. Box 25, Mountville, PA 17554. Dues are \$30 regular (including 1st class mailing of the *Newsletter within the US*) and \$40 (for 1st class mailing outside the US); \$10 for junior members (under 18 residing in the US) and \$15 (under 19 residing outside the US).



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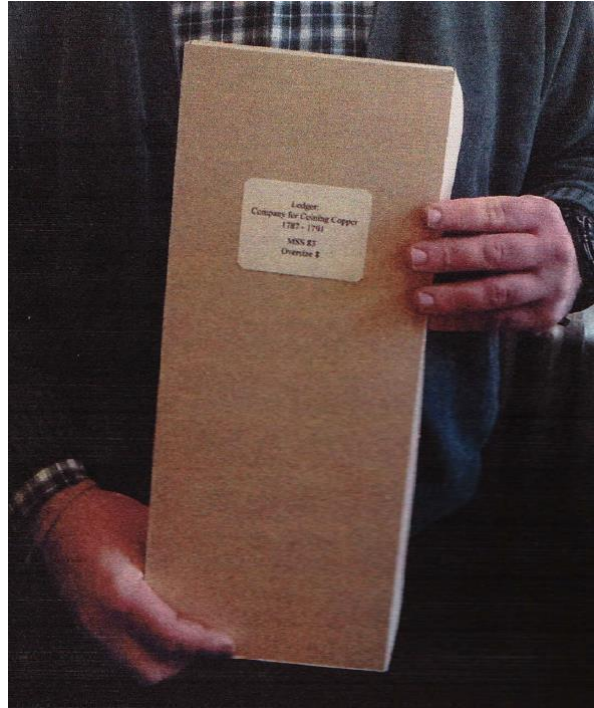
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PRESIDENT'S CORNER

(Jack Howes)

Summer is here! You should be reading this in mid to late July -- hopefully drinking something cold and sitting in the shade, preferably at the beach!

This is the 2nd quarter's C4 Newsletter for 2017. First thing, I want to let you know about some money the club spent recently. Money that I think you will concur was well spent. Jay Knipe (our C4 secretary) led an effort to conserve colonial era documents discovered in a Connecticut museum archive that were directly related to the colonial Connecticut mint(s). Partial transcriptions and analysis of these documents have been published in the ANS' Colonial Newsletter and in previous issues of your newsletter. This material was badly in need of conservation. The club spent \$250 to assist in the professional conservation of the ledger for the Company for Coining Copper 1787-90. This important numismatic document is located in the Whitney Library, New Haven Museum, New Haven, CT. Jay Knipe is working up an article about this conservation effort and the results which will include details of what was done and interesting pictures of the process involved. Look for this in a future issue of the newsletter.



Congratulations are in order for Tony Terranova, who recently received the American Numismatic Association's 2017 Harry J. Forman Dealer of the Year Award. Always known for his generosity and devotion to C4, it's great to see him receive this well-deserved honor.

As I reported last issue, Chris McDowell (C4 VP for Midwest region) championed the creation of materials to assist Boy Scouts who are working on a Coin Collecting Merit Badge. A number of C4 members also helped with this effort, particularly our newsletter editor Will Nipper who supplied a number of line drawings of colonial era type coins. This material is in Chris' words, "intended provide some short interesting information regarding a coin and explain the meaning of the words and images on them." **It is now available on our website at <http://www.colonialcoins.org/media/pdf/C4%20Scout%20Project.pdf>.** Please take a look and if you are involved in scouting, encourage your scouts to take advantage of this resource.

Another web-site related topic I want to discuss is the Forum. As mentioned in the previous issue we changed the underlying web hosting software infrastructure to be Word-Press based and the forum had to be moved to a Word-Press based forum. **This will require all members to re-register on the site.** Please take a few minutes to do this and post something. It could be question or a coin you can't identify. We need C4 members to generate some interest to make this successful. I (and other C4 board members too) will be monitoring the forum and answer any and all questions that are posted.

I showed a couple of counterstamped Massachusetts silver coins in the last column. I had several replies. This is what I know about counterstamped Massachusetts silver, from Robert Martin (Also, see below image of the non-contemporary stamp on Pinetree shilling):

1. Noe 1 Pine Tree Shilling, Counterstamped "NE" punch on obverse. Ex. W.H. Strobridge Dr. Clay sale 12/5/71 Lot #75; Bowers & Merena Norweb sale 10/13/87 Lot #1192. Robert Martin collection.
2. Noe 34 Pine Tree Threepence. Counterstamped "ELH" punch four or more times on the reverse. Ex. Bowers & Merena Frontenacsale 11/20/91 Lot #250. Robert Martin collection.
3. Noe 34 Oak Tree Twopence. Counterstamped "ELH" punch two times on the reverse. Ex. Stack's Ford sale 8/14/2013 Lot #21728. Robert Martin collection.
4. Noe 30 Pine Tree Shilling. Counterstamped "ELH" punch once on the reverse. ANS collection.

I believe the "ELH" punch is an early American silversmith punch known only on Massachusetts silver pieces. So far, I've been unable to track the source of this punch.

5. Noe 2 Pine Tree Shilling. Counterstamped with initials "RG" on the reverse. Ex Heritage sale #1251 1/4/2017 Lot #3006.
6. Noe 34. Oak Tree Twopence. Counterstamped (chop mark) "D" on the obverse. Ex. Heritage sale #1252 2/16/2017 Lot #3001.

I agree with Mike Hodder's following comment in the 2013 Ford sale "Counterstamps on Massachusetts silver coins are exceedingly rare as a class." Robert Martin.

We are planning to have a donated lots auction at the C4 convention in Baltimore this year. Please consider donating one or more lots. We are looking for numismatic related items but anything with colonial interest might be a good item. If you have things that you would consider donating, please contact either myself or Craig McDonald.

Please enjoy the newsletter and let me know if there are topics or subjects you would like to see more about. Try posting such questions or ideas to the forum!

Jack Howes
C4 President
jackhowes@yahoo.com



MINUTES OF THE C4 BUSINESS MEETING

April 22, 2017 - Philadelphia EAC Meeting

In Attendance: Alan Anthony, Joseph Esposito, Gregory Field, Dale Isaac, Jay Knipe, Craig McDonald, Bill Mitchell, Shea Mowat, Will Nipper, Leo Shane, Gary Smith, Dennis Wierzb, Diane and Ray Williams

After introductions, the meeting was called to order by Vice President, Craig McDonald, who provided a summary of the November 2016 C4 Baltimore Convention. The total hammer prices realized at the auction for consignments by C4 members was \$643,000, with the club receiving \$10,750 from Stacks Bowers. The dates for the 2017 Baltimore Convention will be November 9-11, while the date and time of the auction (to be conducted again by S-B) have not been finalized. Intermixed with this discussion were comments and thoughts about the current C4/EAC interactions. It was generally felt that the rapport between the clubs is very good and the opportunities for member interactions (having tables at each other's shows, educational forums, etc.) are going well.

Treasurer's Report: Craig reported that the club's current assets are about \$122,000 and that we currently have 349 active paid members. Unfortunately, 37 members did not renew for 2017. Craig has sent a letter to each of these individuals soliciting input concerning their reasons for not renewing. The replies to date indicate that the reasons for non-renewal were not a reflection on the club itself, but rather due to more personal reasons. A summary of these responses will be forthcoming.

C4 Newsletter: Editor Will Nipper reported that the current newsletter is ready for printing and that about 25 pages of content are needed for the next issue. Will encouraged all members to submit articles, especially short (2-3 pages) papers or those of a "basic" or introductory nature. During discussion, several individuals felt that articles of a more "technical" nature might be better published in CNL. It was also generally felt that, with C4 member Chris McDowell as CNL editor, the ability of the editors to work together should facilitate publication flow.

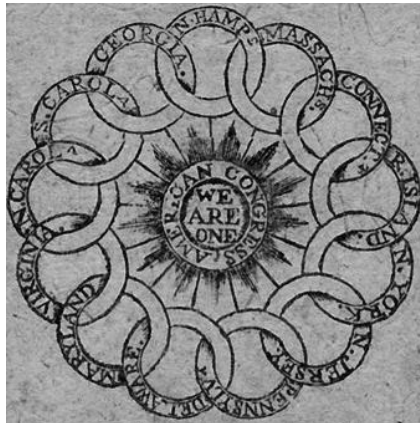
Publications: Craig reported that 3 books to be published by C4 are in progress (either being written or edited). These include a work on Contemporary Counterfeits by Roger Moore, a comprehensive text on Connecticut varieties by Randy Clark, and a volume covering St. Patrick's coinage by Syd Martin. Also discussed was the upcoming publication by David Bowers on Vermont Coppers (not a C4 publication).

Library: Librarian Leo Shane mentioned that current C4 Library use averages about 1 book/moth. He then issued a challenge to all members, proposing that each member check out a book (perhaps on a topic new to them) and write a summary for the *C4 Newsletter*. If this were done, more members would be familiar with the Library and its contents. In his capacity as the Educational Chair for the Baltimore convention, Leo indicated that 3 speakers will be needed for the evening Educational Forum and 3 others for afternoon general (basic) presentations on colonial coinage to a wider audience.

Lastly, a lively discussion on several topics related to coin collecting in general and the role of C4 in promoting the hobby, were discussed. Many ideas concerning coin prices (are they discouraging new collectors-especially the young-from entering the hobby?), the ability of C4 to reach out to the public as well as new collectors (to stimulate interest in early American coinage), and the use of new technology (websites, Facebook, etc.) in promoting the hobby were expressed and many excellent points were raised. The ongoing efforts of Chris McDowell to reach out to Boy Scouts and other young numismatists informing them about colonials and encouraging C4 membership were mentioned, while Jay Knipe reported that C4 recently supplied the New Haven Museum with a \$250 grant to conserve the 1787 CT mint account book (a copy of which was provided to the NNP for uploading by Randy Clark). This Museum is now considering ways to raise awareness of New Haven's coinage history. While not specifically mentioned in this discussion, it should also be noted that Jim Rosen has been very successful in promoting an interest in Connecticut coinage history through his long-time association with the CT Historical History (Hartford). Thoughts about reaching out and engaging local museums and art galleries (especially in areas having a colonial coinage history) to promote interest in early American numismatics were expressed. The use of social media, especially Facebook, was recognized as a very important resource which must be utilized to promote interest and engage younger collectors in colonial numismatics.

Respectfully submitted,
Jay Knipe, C4 Secretary

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## EAC COLONIAL HAPPENING

April 20, 2017 Philadelphia  
Center City DoubleTree Hotel

(Ray Williams)

Thursday April 20th, 2017 at the DoubleTree Hotel in Center City Philadelphia, EAC held its Happenings events. The Colonial Happening started promptly at 8:00 and ended a little after 9:30. I can't think of a better way to spend my birthday than to be with fellow colonial collectors sharing coins and knowledge!

Our evening is always informal. A screen, projector and camera are set up. Those present can place a coin under the camera and the image is projected on a large screen, to be enjoyed by all. Comments and questions about the displayed item are encouraged. When done, another item is presented. The event goes on as long as there are items to discuss.

Items shared varied from very common low grade to extremely rare or high grade. Colonial collectors appreciate the coins not only for their beauty/rarity, but also for the history they contain, regardless of value.

Some of the items shown were an outstanding PineTree 6d (I'll stop using adjectives now), an Albany Church Penny, several Rosa Americanas, Continental Currency, a NJ Copper with a Machin's Mills undertype, Excelsior Copper, Pistareens and their fractions, counterfeit British 1/2d, a double struck Maris 20-N, a Maris 56-n struck over a VT Ryder 2, a flip over triple strike Maris 62-q, a MS 67 John Hart bill, Mexican 1/2 reales, and much much more.

There were 37 that signed the attendance sheet, several that didn't, and a number from the other Happenings that visited for a short spell. These Happenings are as successful as the number of collectors that attend, and the Colonial Happening of 2017 was a big success. Thank you to all who participated!

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AMERICAN NUMISMATIC ASSOCIATION SUMMER SEMINAR, 2017

(Bruce Smith)

The sun did not reach its northernmost position relative to the Earth's equator until the final day of the first session of the American Numismatic Association's summer seminar. No matter, everything else about the event was right. The ANA sponsors two sessions each summer, actually spring into summer, and the dates for 2018 are June 16-21 and June 23-28. While there are numerous worthwhile course offerings focusing on topics such as grading and coin photography, C4 members will want to reserve the dates of the first session to attend the third installment of John Kraljevich's and Erik Goldstein's three-part journey through colonial numismatics, the course on colonial paper.

John and Erik began teaching their course on colonial material over a dozen years ago. The entire scope of colonial material was too broad for a single session, however, and soon the medals, Indian trade goods and related objects were broken out and offered as a second year course. Soon colonial paper had its own class and a colonial numismatic trilogy was born.

This year I had the privilege of attending "Colonial Numismatics: Medals, Metals, & More," and can attest that with a course as bursting at the seams with material and information as this was, three years still isn't enough to cover everything.

I have to confess to being absent for most of the morning session on Sunday due to a missed flight the night before. The missed flight was caused in part by a close inspection of every medal in my carry on bag by the TSA. Perhaps there should be an ANA course on flying with coins. At any rate, while I was not there for the session on Wampum and beads, I arrived in time to learn about trade silver and to hear the story of the fabulous Queen of Pamunkey frontlet. John and Erik make what they are doing seem easy and natural, as if we're eavesdropping on two old friends, but the way in which they trade leads, discuss, build on each other's ideas, and sometimes even disagree, all with a healthy dose of humor, can only happen when the two old friends are tops in their field. For those who do not know them, John Kraljevich is a researcher and cataloger specializing in colonial numismatics. Erik is the Senior Curator of Mechanical Arts and Numismatics at Colonial Williamsburg. Questions were handled as they arose, and again, each instructor added his own perspective.

Rarity and value were part of the conversation. By necessity, fantasies and fakes became part of the conversation. Our instructors helped us to see the fabric of these objects. For example, we endeavored to learn what an 18th century engraving looks like and what a 19th century product looks like. How may they be compared and contrasted was a goal for us as students.

Monday began our trip through Betts (*American Colonial History Illustrated by Contemporary Medals* by C. Wyllys Betts - published in 1894 and still the primary

reference). We heard about and saw American Colonial history from European and Native American perspectives as the stories of these medals were told and the actual objects circulated through the room. We studied dozens of items, but it was not simply a list or a rushed chronology, instead the items were chosen to help tell the larger story. Historical and artistic significance was stressed as individual pieces were discussed. Even the names are intriguing. How many of us know the story of the Tuesday Club of Annapolis or the Virginia Happy While United medal? We learned that some of the medals listed in Betts have a tenuous connection to American history, at best. At the same time, a book could be published on medals that, for various reasons, are not included in this valuable work but should have been. John and Erik's part was largely finished Wednesday morning with a look at the *Comitia Americana* series, medal by medal. For me, until now, the Betts series, while it contains many beautiful, fascinating, and important medals, has had an overall foggy, murky tone. While there remains a tremendous amount of information to digest, I feel now that I have a framework in which to fit all of the pieces.

Wednesday afternoon was given over to the student's reports. Yes, we had homework. Each of us chose a Betts number and prepared a five minute presentation on that medal. The ANA library and its staff were very helpful. The assignment was to focus on the event or personage commemorated, the connection to American history, the appeal of the item and its availability. We all were engaged, and the reports were excellent. For my own effort, I attempted to rehabilitate the reputation of Admiral Vernon medals, but there may not have been a reputation worth rehabilitating. The final minutes of the afternoon were devoted to what we were told is a seminar tradition. Erik and John each independently created a list of their top ten numismatic items, drawing on what been discussed in class. Amazingly, or given their individual perspectives, perhaps not, only one item was shared by both lists (a *Comitia Americana* medal).

The ANA summer seminar is held on the campus of Colorado College in Colorado Springs. The campus is also the home of the ANA. Colorado Springs can be reached by flying directly or by going into Denver. The ANA provided transportation from the Colorado Springs airport, but those who fly to Denver must arrange their own ground transportation. I chose Colorado Springs and heard from others that it is much less congested than Denver. Dorm rooms and college dining are available to seminar attendees. I did hear complaints that large numbers of people from events other than the summer seminar made getting in and out of the dining halls a problem. I stayed in a local hotel two blocks from campus for about \$75 a night. The room was old and tired, but clean. The convenience made it worthwhile in my estimation. Colorado Springs has numerous restaurants within easy walking distance of the college. I tried local pizza, enjoyed a fillet in a long serving, old school steak house, and ate yak for the first time (Tibetan restaurant). Don't miss the King's Chef Diner for breakfast or lunch. The class tuition this year was \$625.00. Add to that travel, room and board, and incidentals and you have an idea of the cost. Books at the annual ANA book sale and coins purchased from the YN auction and elsewhere are additional. Nevertheless, John and Erik will find my name on the list for the paper money seminar as soon as the ANA makes its course registration available early in 2018. I encourage you to add your name. You will not regret the investment of time or money.

~~~~~

## MACHIN'S MILLS FOR SALE?!

(Mark R. Vitunic)

It's amazing what you can stumble upon while surfing the internet on a rainy weekend afternoon: Asking price: \$229,900. Definitely a strong price for a Machin's. Perhaps this would be in line if this were a previously unattributed die marriage now recognized as unique...in near mint state condition...on a flawless planchet...with die linkage to some famous Vermont or New Jersey rarity...and proven to have been gifted from Thomas Machin to George Washington...who then carried it as a personal pocket piece. Would that be worth \$229,900? But this isn't even a coin. It is a parcel of real estate in Newburgh, NY, which has a very plausible claim to being the actual location of Machin's Mills mint site. And as of press time, it's still available.



Machin's Mills mint was quite possibly located in lot 30 of this map. [Source: zillow.com]



Bundled in this single parcel offering are a total of 4 lots, labeled 30, 31, 32, and 45.1 in the accompanying map, and totaling 2.78 acres. Of most interest to colonial numismatists is the long skinny lot, labeled 30, which is 1.2 acres and has a large section of the outlet creek from Orange Lake (a.k.a. Machin's Pond, shown in the map) running lengthwise right through the middle of it. The path of this outlet creek extends upwards to the lake continuing on its mostly straight trajectory (not shown in the map) and the canal dug by Machin (also not shown in the map) runs parallel to and just to the right of it for about 100 yards, starting at the lake, forming the west boundary of lot 45.1, and flowing into lot 30 where it then makes a right turn to merge into the outlet creek. The original Machin's Mills mint site is believed by some to have spanned the junction of the canal and the outlet creek, fully contained within lot 30.



A north-facing view of Machin's canal abutting lot 45.1 to the right.  
Orange Lake is behind the two houses. [Source: zillow.com]

Lot 45.1 in this parcel has a small lakefront cottage (shown to the right in the above photo) which is in all likelihood a teardown for the prospective buyer. Lots 31 and 32 are open land with no structures as is enticing lot 30. Viewable access to the property is only via private roads. A state historical marker referencing the mint site is located on the east side of Lakeside Road where the outlet creek passes under the road, just across the street from the southern border of lot 30.

In 1992, William Anton Jr. and Bruce Kesse documented their 1989 site visit in *Forgotten Coins of the North American Colonies*, pg. 51-55, a great read. In that book, they identified the mint site as having been at the present day junction of the canal and the outlet creek, which would put it fully inside lot 30.



Rendition of what the original building may have looked like by Aaron Packard.

However, it must be stated that there is not consensus agreement that this is the actual location of the mint site. An article by Mark Fox in the Dec. 2012 issue of the *Numismatist* raised the possibility that the mint site may have been located further down the outlet creek from the lake from where Anton/Kesse indicated. This conclusion was partly based on information that a portion of the original canal had been filled in for flood control, and thus the original junction between the canal and the outlet creek was further downstream. The unspecified Fox location *could* still be part of this parcel, as lot 30 extends further down the outlet creek all the way to the road and the historical marker sign.

From a reading of Crosby, the original mint house was located “about one eighth of a mile distant from the pond”. From the recollection of Thomas Machin’s own son later in life, it was “forty to fifty rods below the pond”. While these figures are just estimates, not measurements, if correct, and assuming the border of the lake has not also changed, they would place the original mint site just across Lakeside Road behind the present-day Orange Lake Fire District building on S. Plank Road, just outside of lot 30.

So the mystery continues. In any event, this offering is of great historical interest with a very tenable connection to Thomas Machin.

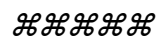
And what could be waiting for the potential buyer/metal detectorist? A rusty discarded Vlack obverse 9 die? A broken 87C reverse die? An unknown variety? Evidence of manufacture of counterfeit silver reals? As of May 29, 2017, this property had been on the market for 398 days. Advantage: Buyer.





Vlack 9-76B counterfeit halfpenny, believed to be a Machin's Mills emission.

*Disclaimer: The author is neither the seller nor a prospective buyer. Nor does he have any other financial interest in this offering.*



## THE COLONIAL NEWSLETTER

Founded in 1960, *The Colonial Newsletter (CNL)* publishes scholarship on early American numismatics. *CNL* focuses on the coinages produced by the states during the Confederation period, and also investigates a variety of other specie.

In September 2015, numismatic literature expert David Fanning listed his top 10 numismatic publications of the 20th century. *The Colonial Newsletter* ranked 1st among journals, and 5th in overall publications.\*

The August 2017 issue of *CNL* will feature Part I of the typed transcript of the original 1787 Connecticut Mint Account Book. This recently discovered handwritten document prepared at Mark Leavenworth's New Haven store will be studied for generations as it provides first-hand insight into the inner-workings of the Connecticut Mint. The upcoming issue will also feature an in-depth examination of Islamic coins that circulated in New England during the early Colonial Era as well as an article studying the life of Revolutionary War veteran and Connecticut Mint employee Jack Arabas, who was responsible for delivering hundreds of men out of slavery. Those who subscribe soon will also receive the last issue of *CNL* (Issue 163), which contains the transcript of the 1788 Connecticut and Federal Mint Account Book covering Fugio production. *CNL*-163 proved to be a very popular issue and is sure to be in demand for years to come. These transcripts are must have documents for anyone interested in learning more about colonial coinage.

*CNL* is published three times a year by the American Numismatic Society (ANS) in April, August, and December.

Subscribe to *CNL*: <http://numismatics.org/store/cnl/>. \$45 for ANS Members; \$60 for non-Members.



Contact the editor, Christopher McDowell, at [crmcdowell@strausstroy.com](mailto:crmcdowell@strausstroy.com) for additional information.

[\*] <http://conacoinclub.com/category/whats-new-with-cona/>

*[Editor's note: The following was recently published on the Newman Numismatic Portal and is reprinted here, with minor formatting edits, with permission. It was called to our attention by Stuart Hanebuth.]*

## A FINDING GUIDE TO THE JOHN J. FORD AUCTION CATALOGS

John J. Ford would undoubtedly be pleased to know that the twenty-three auction catalogs of his collections have become one of the most important references in many numismatists library. The decade long Stack's, and eventually Stack's-Bowers, auction event ran from 2003 to 2013.<sup>1</sup> Ford was known for his thorough research and encyclopaedic knowledge of everything from stamps to handguns, and of course numismatics. So thorough was Ford's research, the staff at Stack's would say, of the then teenage employee, "If John wanted the ashtray on his desk, there had to be some previously undiscovered value in it."

The Stack's Ford catalogs frequently trade online for \$10 to \$20 each, with the hard cover editions selling in the \$50 range, making a full set a \$250 to \$1,000 investment. Recently, thanks to the Newman Numismatic Portal, the entire set has been digitized and made available at no cost to collectors and researchers. The catalogs can also be downloaded as "Portable Document Format" (PDF) files for offline use.

His collections included U.S. colonial coins, U.S. colonial medals (Betts medals), American historical medals issued prior to World War II, Indian peace medals, pioneer and territorial gold, assay ingots, territorial tokens, Hard Times and merchant tokens, post trader tokens, sutler tokens, U.S. counterstamps, fractional currency, encased postage, colonial and continental currency, western obsolete currency, U.S. obsolete currency and federal notes issued prior to 1861.

The Ford Auction Catalogs contain a wealth of information and are worthy of a Sunday morning read, or as a source for academic researchers. Because of the vastness of the collection specific collecting areas may appear in more than one auction catalog. To make finding materials easier across the auctions a table provides a basic index of subject areas and the related catalogs. Perhaps in the future a complete and searchable data file will be available to researchers to gain even deeper insights into this once-in-a-generation collection.

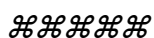
A digital version of the finding guide, with hyperlinks for the catalogs, is available on the Newman Portal: <https://nnp.wustl.edu/library/book/532185>.

<sup>1</sup>Other auctions sales of John Ford collections include (Digital versions not currently available):

*Bowers and Ruddy January 27, 1983 – Hitler Medals*

*Bowers and Merena 1985 - Boyd-Ryder Collection – Assay Medals*

*Glendining's (London) October 1989 – West Indian Counterstamps*





*[Editor's Note: Admittedly, the following article stretches the boundaries of "colonial" numismatics. Nevertheless, many of us include Soho Mint products and restrikes in our "colonial" collections, often without knowing which we have. Mark's article helps to clarify the situation, at least for one issue.]*

## W. J. TAYLOR'S "MODERN IMPRESSIONS"

(Mark A. Sportack)

William J. Taylor (1802 – 1885) was a 19<sup>th</sup> Century medal- and seal-maker who could, and did, make very high quality medals, seals, and even coins for a variety of customers. For example, he was responsible for the 1851 Kangaroo halfpenny produced for Melbourne, Australia among other issues. As a maker of medals and seals, one can presume Taylor's operation was relatively low volume, especially in comparison to the private mints of his era. Indeed, Taylor's workshop at 70 Red Lion Street was a humble brick rowhome in comparison to the sprawling steam-driven factories more typical of coining operations during the Industrial Revolution. His numismatic legacy, however, would be redefined almost by accident upon the closure of the Soho Mint in 1850.

Upon the closure of the Soho Mint, its contents were liquidated. The Heaton Mint was the main beneficiary of this sale, but others claimed bits and pieces of the old factory's tools, dies, machinery and stock. Taylor won an auction lot for a cask of scrap steel. Upon taking possession of his prize, he quickly realized that the Soho Mint's definition of "scrap" was completely different from his. He likely just wanted a cheap supply of die steel, but found himself the new owner of dozens of dies, punches and collars that were used to make Soho Mint products that were now desirable and collectible rarities. The intervening decades had not been kind to the steel surfaces, but in skilled hands (such as Taylor's) many could be coaxed back to a somewhat useful condition.

Numismatists have known for almost 200 years that restrikes of various Soho Mint products existed. There has not, however, been any consensus as to their origin. Enough correspondence and business records exist to prove that Taylor successfully used his Soho Mint hand-me-downs to supply London's nascent numismatic community with hundreds (more likely thousands!) of modern impressions of ancient rarities using original dies. Unfortunately, those records do not allow us to identify specific dies and varieties. Further complicating the matter is that the Soho Mint, itself, produced bespoke coinage including prestrikes in anticipation of a production coinage, restrikes, and even off-metal fantasies.

The challenge for today's numismatists is differentiating production coins from Soho Mint restrikes from Taylor's restrikes. That no separate market has emerged for Taylor's restrikes is puzzling. It appears that they have been either lost to posterity or accepted as authentic and integrated in collections. Indeed, noted numismatists such as Major Fred Pridmore and C. Wilson Peck have attempted to develop a means of definitively discerning authentic Soho Mint issues from its later restrikes as well as from Taylor's mythical restrikes. The crux of the challenge lies in the fact that no one had access to enough specimens of each, plus the historical records, to make sense of what they were able to study.

## Bousfield's Inventory

Solving the mystery of Taylor's numismatic fabrications first requires defining the scope of his operation. Although Taylor himself kept no records that I can find regarding his clandestine minting operation, one partial inventory does exist. On 29 June 1880, Dr. S. Bousfield made an inventory of a shipment of Taylor's restrikes. It appears he took this shipment on consignment, and was distributing them for profit. Bousfield was a numismatist, and had even developed a classification scheme for some British coins such as the Droz halfpennies. Thus, it is not very surprising to find him involved in the distribution of Taylor's restrikes.<sup>1</sup> His inventory survives both in original form, and as Appendix 10 of Peck's epic work, *English Copper Tin and Bronze Coins in the British Museum*. The inventory contains the following:

| #   | Year and Type                                             | Quantity |
|-----|-----------------------------------------------------------|----------|
| 1.  | Twopence 1805, rev. BRITANNIARUM                          | 15       |
| 2.  | Penny ditto                                               | 25       |
| 3.  | Halfpenny ditto                                           | 25       |
| 4.  | Farthing ditto                                            | 25       |
| 5.  | Penny 1797                                                | 25       |
| 6.  | Halfpenny 1797                                            | 25       |
| 7.  | Farthing 1797                                             | 25       |
| 8.  | Halfpenny 1799                                            | 25       |
| 9.  | Farthing 1799                                             | 25       |
| 10. | Penny 1797 small lettering                                | 25       |
| 11. | Penny 1797 – Britannia with helmet                        | 25       |
| 12. | Farthing 1798                                             | 25       |
| 13. | Halfpenny 1799 King crowned                               | 25       |
| 14. | Penny 1806                                                | 25       |
| 15. | Penny 1807                                                | 25       |
| 16. | Halfpenny 1806 – 1807                                     | 18       |
| 17. | Farthing 1806 – 1807                                      | 25       |
| 18. | Irish Penny 1805                                          | 20       |
| 19. | Irish Farthing 1806                                       | 25       |
| 20. | Bermuda Penny 1793                                        | 25       |
| 21. | Halfpenny 1795                                            | 50       |
| 22. | Droz Halfpenny 1788: B, <sup>2</sup> obv No 1, rev No 13. | 10       |
| 23. | Droz Halfpenny 1790 B, No 9                               | 10       |
| 24. | Droz Halfpenny 1790 B, obv No 1, rev, as obv No 9.        | 25       |
| 25. | Droz Halfpenny 1790 B, obv No 1, rev, No 7 (altered die)  | 25       |

<sup>1</sup>Although we use the term “restrike” today to discern an authentic issue from a coin made later using original dies, there was no such concept during the days of Boulton or even Taylor. Letters survive from Taylor's colleagues that suggest they regarded his restrikes as legitimate examples of rare coins. To be perfectly fair, at least some purchasers did seem conflicted about the quality of Taylor's restrikes.

<sup>2</sup>“B” numbers contained throughout this inventory likely refer to “Bousfield Numbers.” That is, Dr. Bousfield's own system for identifying die varieties as published in *British Numismatic Journal*, volume 5, page 347.

Bousfield's inventory, continued:

| #   | Year and Type                                                                                                                    | Quantity |
|-----|----------------------------------------------------------------------------------------------------------------------------------|----------|
| 26. | Droz Halfpenny B, obv No 1, rev, as rev No 9                                                                                     | 25       |
| 27. | Droz Halfpenny 1788 B, obv No 1, rev, No 12.                                                                                     | 10       |
| 28. | Droz Halfpenny 1790 B, obv No 15, rev, No 7 (with second quatrefoil)                                                             | 20       |
| 29. | M. Boulton's obv. Bust to right 'MATTHEW BOULTON 1792'<br>Rev. 'MATTHEW BOULTON DIED AUGUST 17 <sup>th</sup> 1809 AGED 81 YEARS' | 12       |
| 30. | Matthew Boulton Memorial (large medal by Pidgeon L-5)<br>Edge plain, also signed PIDGEON F on rev, as well as on obv.            | 10       |
| 31. | Bank of Ireland six shillings 1804, in copper. Short hair                                                                        | 5        |
| 32. | Ditto long hair                                                                                                                  | 20       |
| 33. | Bank of England Shield Dollar 1798. In copper, short hair                                                                        | 5        |
| 34. | Ditto long hair                                                                                                                  | 10       |
| 35. | Bank of England Britannia Dollar 1804, in copper                                                                                 | 5        |
| 36. | Ditto Garter Dollar 1804                                                                                                         | 5 + 4    |
| 37. | Two other packets of Bank of England Dollars, 1804, long and short hair                                                          | 5 + 5    |
| 38. | Bank of England. Five shillings and sixpence, 1811 in copper.                                                                    | 10       |
| 39. | Ditto, in copper. O. Bust with long hair by Kuchler                                                                              | 5        |
| 40. | Ditto, in copper O. Bust with short hair by Phillip. R. Wreath of Oak                                                            | 25       |

Bousfield's inventory is useful and interesting for the many things it reveals. First and foremost, this document establishes a minimum scope, though not necessarily a scale, for Taylor's machinations. We know with certainty that he restruck these 40 rarities, some with incredible specificity of detail recorded. Though it appears Taylor's preferred mintage quantity was 25 per type, clearly there were some that he felt enjoyed significantly smaller – or larger – markets and adjusted mintage accordingly. For those varieties whose mintage is unusual (i.e., not a multiple of 5), one can assume the dies broke and no more saleable specimens could be struck from them.

As this inventory was dated 29 June 1880, we must accept that this consignment shipment represents one of the last that Taylor produced. He would pass away in 1882 and was clearly in the twilight of his life at the time of this consignment. Having bought the cask of scrap in 1850, he had 30 years to put the dies, punches and collars to use. It is both improbable that this batch of 804 restrikes was the sum-total of his production and illogical that he would wait so many decades before consigning them. It seems much more likely that this was just the last shipment and that previous batches went unrecorded. Thus, we must acknowledge that total mintages for these varieties could be significantly higher than Bousfield's inventory suggests. The possibility exists that rarities not present in the Bousfield's batch were previously struck, but remain unknown to the numismatic community. The dies were in bad shape when Taylor took possession, and it would be unreasonable to expect that all of them remained serviceable during the 30+ years he owned them. Thus, additional Soho Mint rarities may yet be attributable to Taylor, provided one knows what to look for.

That so many hundreds (more likely thousands) of spurious coins could disappear into the collector market completely is quite puzzling. Implicit is the suggestion that, since they were made using original dies, they cannot be discerned from the genuine articles. As

such, none have been positively identified as Taylor restrikes, and no secondary market for them has emerged separate from the market for genuine or bespoke Soho Mint issues.

The challenge of identifying Taylor's restrikes is further complicated by the number of rarities that he recreated. When faced with such a volumetric challenge, a reasonable strategy is "divide and conquer." That is, pick ONE and run it to ground in the hopes of learning something that could help identify other restrikes. For me, the best place to start was with #20 on the list: the 1793 Bermuda Penny.

### **The Soho Mint Takes Liberties...With Their Own Products**

The fabled Soho Mint of Birmingham, England was at the vanguard of the Industrial Revolution. The Mint's owners, Matthew Boulton and James Watt, pioneered many concepts that are still viable today. Watt, for example, is the man for whom a certain unit of energy (the *Watt*) is named. He also invented the reciprocating steam engine and, in doing so, literally made steam the driving force behind the Industrial Revolution. Boulton was more of a salesman and spokesman, and generally managed the business while Watt oversaw technical operations.

In addition to their state-of-the-art factory, Boulton and Watt also employed some of the finest artists/engravers in the world. As a result, their products were not only well-made, they were beautiful too. Boulton's pride in their products remains evident in his letters to customers and potential customers. He openly bragged about the superiority of his Manufactory's products to anything currently circulating regardless of whether they were regally-sanctioned or privately produced. His business records, for example, contain many references to instances where he gratuitously produced presentation-grade versions of his coins (today, collectors regard them as proofs but in his ledgers and correspondence, he referred to them as *specimens*) and distributed them to dignitaries, customers, and potential customers as a means of convincing them about the superiority of his Mint's products. And, they truly were special!

To demonstrate just how special Boulton's specimens were relative to the normal quality, one need look no further than his efforts to seal the deal for Bermuda's penny of 1793. Boulton tried desperately to win the contract for this coinage, and even had dies made up at his own expense to demonstrate his Mint's prowess. When that failed, he next delivered an actual sample of the Bermuda pennies in May of 1793 – a full 7 months after having shown John Brickwood, Bermuda's agent, the dies! An accounting ledger entry from the Soho Mint dated 9 May 1793, seven months after negotiations began, adds detail to our understanding of Bermuda pennies. That entry reveals that the Mint charged the cost of 100 specimens to "sundries." Specifically accounted for are:

*To copper, for 50 specimens, bronzed, and fifty ditto, copper, Bermuda coin, weight 3 lbs £. 0.3.0*

*To Coinage, for coining expences on 42 lbs Bermuda coins £. 0.1.6;  
Grand Total = £. 0.4.6*



These two terse ledger entries are deceptively revealing. Besides revealing the cost of copper and coining expenses, we have irrefutable evidence that the Soho Mint coined 45 lbs of copper into Bermuda coins in May, 1793. Of that amount, 100 were “specimens”, split evenly between copper and the Soho Mint’s proprietary bronzed finish. These 100 specimens weighed 3 lbs, which is highly consistent with the weight of surviving proof and uncirculated examples of this issue. The other 42 pounds of copper were turned into 1,400 circulation-grade coins. A comparison of the cost to manufacture each is quite revealing. Excluding the cost of copper, a specimen cost approximately 3.6 pence to make, while circulation-grade coins on that small scale cost just 0.039 pence to make. Clearly, Boulton’s *specimens* were intended to impress!

The fact that Boulton would manufacture 1,500 coins in the hopes that it would result in a customer proves that not only did the Soho Mint make restrikes, they also speculatively minted *prestrikes*. In the case of the 1793 Bermuda pennies, the circulation-grade prestrikes have been perfectly integrated into the body of production coins and no separate market exists for them. I can find no evidence to prove whether or not these prestrikes were shipped to Bermuda, or quietly dispersed to British numismatists by Brickwood. The specimen-grade prestrikes have been classified by Major Fred Pridmore as the 5A proof variety and correctly quantified at a total mintage of 50 bronzed and 50 copper specimens. Although they appear for sale infrequently, these specimens are appreciated as an original Soho Mint product and valued for their rarity and authenticity. The fact that they were struck in advance of the contract for the commercial coinage has never generated much critical or analytical thought.

The Soho Mint was a private, for-profit enterprise. Boulton’s correspondence with Brickwood clearly indicates his concern with trespassing on the Prerogative Royale, but he apparently wasn’t constrained in his attempts to impress visiting dignitaries and potential customers. The extent to which his Manufactory created unauthorized fantasy coins has vexed numismatists ever since! Major Fred Pridmore, for example, believed that the unusually large number of die varieties for the 1793 Bermuda penny was the result of decades of bespoke minting efforts. He categorized coins as original Soho Mint strikings, later Soho Mint strikings, and restrikes made by William J. Taylor using original dies acquired upon the liquidation of the Soho Mint. Not having personally seen all the coins he was attempting to classify left him in a real pickle: he wasn’t sure where to draw the line between the three categories of Bermuda pennies. Pridmore simply didn’t know which dies Taylor purchased. Nor did he have access to Boulton’s business records which would have enabled him to learn about the Soho Mint prestrikes. Furthermore, I believe he never personally examined any of Taylor’s products.

### **Prestrikes and Restrikes of the 1793 Bermuda Penny**

The key to differentiating between Soho-made and Taylor’s 19<sup>th</sup> Century restrikes is recognizing that the consistent hallmark of the Soho Mint was a commitment to high quality products. With respect to coinage, that commitment was manifested in terms of both conformity to specification as well as eye appeal. They simply did not let bad products out of the Mint. At the risk of relying on anecdotal evidence, I have never seen a 1793 Bermuda penny with even a small circular or straight clip although they are quite common on other mass-produced coins of that era. We know the minting process of this particular

coinage was highly episodic thanks to the extensive polishing and repunching of letters that is evident in virtually all production die marriages. The Mint's commitment to quality is an important diagnostic that will allow us to differentiate between Soho Mint restrikes and Taylor restrikes.

Given how much more expensive it was to make specimen coins, it makes perfect sense that the Mint would reserve a set of specially-prepared dies just for producing specimens. Figure 1 shows an example of one of the 100 pre-production prototype specimens. As such, this die marriage should be identified as 1A, indicating the first use of both dies.



Figure 1. Die Marriage 1A – the Pre-production Prototype

Pridmore called the proof or specimen prestrike his 5A variety. These were literally the very first pennies produced for Bermuda. Besides the obvious reflective fields and early die states, the keys to identifying this variety are the truly single pennant atop the ship's mainmast (seen in Figure 2, at left), and the S in GEORGIVS is repunched slightly north creating an S-over-Wide-S image (seen in Figure 2, at right). Some of the first strikes of this prestrike lot exhibit extremely fine die polish lines in the fields attesting to the fact that the dies were polished.



Figure 2. (Left) Single pennant atop the mainmast.  
(Right) The S in GEORGIVS was repunched atop a much wider S

Likely due to a mint worker's mistake, the same reverse die (identified by the single pennant atop the main mast) was also used to make the 1,400 circulation-grade prototypes, effectively destroying a specimen-grade die. The circulation-grade prestrikes were made using a different obverse die which went on to become the workhorse die of the production coinage. These prototypes are unknown to the collector community and surviving specimens – when they appear in the market – are bought and sold as uncirculated examples

of a production coin. Circulated examples are very difficult to discern from production coins, although it may be possible to do so by comparing obverse-to-reverse die states.

The key diagnostic for differentiating these prototypes from actual production coinage is the die state of the reverse. The single-pennant reverse die of these prototypes had been polished to a proof standard. Thus, even though the flans were not polished, the reverses would still be proof-like while the obverse would be more typical of an early die state production die. One can see the proof-like fields by tilting the coin to see the degree of reflectivity in the fields. This would be especially true of the earlier strikes of this batch of prestrikes. Later strikes may be more difficult to differentiate from true single-pennant production coins, as would any coins that have circulated.

Figure 3 shows an uncirculated surviving example of the circulation-grade prestrike coinage. The key to identifying this coin as one of the prestrikes is the combination of an early die state on both the obverse and reverse, the highly reflective fields on the reverse, and the utter lack of die chips and cuds that plague this issue. There are the very faint beginnings of die cracks on the obverse that would eventually destroy this die. The first one spans RGIV in GEORGIVS while the other runs from George's eyebrow to the G in the legend D G REX.



Figure 3. Uncirculated example of circulation-grade prestrike coinage.

### Die Marriage 2A Prestrike

After the two batches of prestrikes were made, the Soho Mint produced the circulation-grade coinage to satisfy the contract. They minted a long ton of copper using two obverse dies and three reverse dies (including reverse die A). The mint may have hoped to salvage their worn specimen reverse die, as it appears the main body of production appears began with the obverse die used to make the 2A prestrikes, mated to a new reverse die created specifically for production coinage. The new reverse die features a fully split pennant atop the mainmast.

Ultimately, the Mint deemed the worn presentation-grade reverse die unacceptable for producing presentation-grade specimens. It was, however, still good enough to make circulation-grade coins. It was paired with the #2 obverse die and used to mint approximately 25% of the total mintage.



After the production coinage was completed, the Soho Mint created a new reverse die that it paired with the original prestrike obverse die to create a new specimen-grade die pairing. Pridmore identified this as his #6 variety. In strict die emission sequence terms, this was the fourth reverse die created, and it was paired with the original obverse die, making this the 1D die pairing.<sup>3</sup>



Figure 4a. Obverse and reverse of the 1D die marriage of the 1793 Bermuda penny.



Figure 4b. The fourth reverse die (D, in this article) was only used to make restrikes. Key diagnostics are the lack of a rope running across the face of the triangular foresail, and the shape of the pennant which appears to be the same as the Single Pennant, albeit with an extra tail tagged onto it.

Restrikes were made using this die pairing on three separate occasions, likely over the course of a couple decades. Soho Mint workers packed the dies in tallow when not in use and, rather than rely on hot water to melt the fat away (as was done in the US Mint), they would repunch the letters to force the tallow out of the crevices. Scrutiny of die states between restrike stages reveals that more than just the letters were being retouched. Dies were polished and considerable re-engraving was conducted especially on the reverse as a means of restoring or sharpening features. That makes sense when you consider that these were presentation-grade specimens that would be presented individually to people Boulton deemed important to his business.

From a numismatic perspective, this interesting process allows us to precisely determine how many batches were made of any given coin by creating distinctly different die states. Figure 5 shows the progression of letter repunching of the S in GEORGIVS that allows one to determine which of the three batches a 1D restrike represents.



Figure 5. The Three Stages of the Die Marriage 1D Restrike

<sup>3</sup> Reverse dies B and C were used in the production of circulation-grade coinage.

It's not known when the Mint decided to make new specimens of the 1793 Bermuda penny. It may have been as early as 1794. A die study of the Pridmore 6 specimens reveals that they were made in three separate batches. I have been fortunate to examine almost 100 examples of this variety and can tell you that the three separate batches are represented almost evenly in the surviving population. Thus, we can assume that each batch was made of an equal size. Given that exactly three lbs. of copper made exactly 100 coins, and that the Mint struck its prestrikes in multiples of 100, we may assume that was the size of the three batches.

It appears that sometime after 1820, the Pridmore 6 dies both clashed badly while making mules using Britannia halfpenny mules and were deemed unsuitable for the continued production of specimen coinage. The fact that the presentation-grade dies had rusted, did not diminish demand for the 1793 Bermuda penny. The Soho Mint created a new set of polished dies and used them on two different occasions to make additional specimens of the 1793 Bermuda penny. Pridmore identified this as the Pridmore 7 variety, as shown in Figure 6. In terms of die emission sequence, this pairing is the 4E marriage. Surviving examples of both stages of this restrike exist in approximately equal numbers. More importantly, this variety conforms to the specification of the production coinage. Thus, we can assume that there were equal batches made, and each batch was likely limited to just 100 coins each.



Figure 6. Die Marriage 4E.

The Boulton family collection contained two examples of the 4E die marriage 1793 Bermuda penny specimen, and were included as of their 1834 inventory. This variety dates the restrikes to the late 1820s or early 1830s. Interestingly, both specimens were of the second production run using these new dies. The key diagnostic for differentiating stage 1 from stage 2 Pridmore 7 restrikes is a large east-west die gouge across George's cheek. Obviously, the die gouge appears on the second batch of this variety. Aside from the die gouge, all Pridmore 7 restrikes are relatively high quality, although it is clear the original punches used to make the Bermuda dies, too, had degraded beyond use. The date digits are of a distinctly different style than original coins of this series.

It is important to note that the 4E dies were new fabrications, and never used to produce commercial coinage. All of them were specimens intended for presentation. I have, in my collection, exactly one specimen that is not a proof or proof-like coin. It is uncirculated, but very softly struck. It appears to be a trial or die-adjustment strike that somehow escaped the Mint.

The Soho Mint would strike one more major variety of the 1793 Bermuda Penny. Pridmore identified this as his variety #8. Careful examination of Pridmore 8 vs. Pridmore 7 specimens reveals that the Mint decided that the die gouge on George's cheek was a fatal flaw, and it retired that die. A new obverse die was created and mated with the reverse die previously used to make the 4E die marriage restrikes. There are several important differences between the #4 and #5 obverse dies. First, someone took great pains to carefully grind away Droz's signature on the bust truncation on the #4 die. That signature reappears on die #5. Die #5 also has an extra mass of curly hair beneath the bust truncation not seen on any preceding obverse die of this series. The 4E restrikes used the typical 180-degree rotation from obverse to reverse while the 5E features a zero-degree rotation from obverse to reverse. Lastly, the obverse lettering features diamond-shaped stops instead of the circular stops seen on all previous obverse dies. The final stop after REX is a finial shape.



Figure 7. Die Marriage 5E.

It is possible to establish the emission sequence of the 4E and 5E restrikes due to the pattern of increasing erosion of detail seen on the reverse die. The denticles between 12 and 2 o'clock gradually disappear, providing a telltale sign of emission.

The Soho Mint's manufacture of Bermuda pennies seems to have halted after the 5E die marriage, although many mules and other oddities were struck using obverse die #5, including British halfpennies. This suggests that the reverse die became too worn or degraded for further use. Perhaps even the master hub, too, was deemed unfit for future use as no additional effort was made to create another 1793 Bermuda Penny reverse.

### **Enter: William J. Taylor**

We know from Bousfield's inventory that Taylor acquired a cask of scrap steel from the Soho Mint and used the contents to restrike many Soho Mint rarities, including the 1793 Bermuda penny. The fact that the Soho Mint did not discard its rusted or deteriorated dies is intriguing and germane to this investigation. It has long been assumed by numismatists that die steel was sufficiently expensive that old dies would quickly get recycled. That does not appear, however, to be the case with either the Soho Mint or the Heaton Mint. Such deprecated dies remained in inventory until the Mint's liquidation auction.



Thanks to Bousfield's inventory, we know Taylor acquired the 1793 Bermuda dies along with dozens of others as scrap steel. It is important to note that the auction advertisement for the Soho Mint's liquidation listed both scrap die steel (which we know included dies, punches and collars) as well as an "extremely valuable collection of dies."<sup>4</sup> We can safely assume the former were NOT rusty! We do not, however, have any clue as to which specific dies survived or in what condition.

Additional insight into Taylor's operation comes to us courtesy of James Henry, a coin dealer in London during the second half of the 1800s. James was an acquaintance of Taylor's, although we can debate how close they truly were. In a letter dated 3 October 1887, James Henry relates a tale about when Taylor received his shipment of scrap steel from the Soho Mint. Taylor was apparently visited by Matthew Boulton Junior at his workshop on Red Lion Street while he was trying to degrease his acquisitions. Boulton was greatly amused at the efforts that Taylor was investing in his father's scrap metal. Taylor's efforts revealed some pieces were rusted beyond salvation, while other dies were "incomplete". I assume that means an obverse die without a corresponding reverse die, or vice versa. Boulton's amusement at this scene confirms that the contents of that barrel were truly nothing more than scrap metal.

### **Examining the Clues**

Taylor's bonanza enabled him to recreate – for profit – at least 40 different Soho Mint rarities ranging from memorial medals to recreations of coins made for foreign countries. Most, however, were restrikes of English coins previously made at the Soho Mint. There were also dozens of copper restrikes made of Bank of England dollars. All were made with original dies, thus creating a potential problem for discerning them from original products.

Fortunately for today's numismatists, Taylor's friend James Henry appears to have been a numismatist as well as a coin dealer. In one letter to another numismatist (an attorney named R. A. Hoblyn), Mr. Henry expresses annoyance at the wording of Hoblyn's response to a previous letter. Henry had sent him a Taylor restrike farthing on approval. Hoblyn's reply has not survived, but enough can be gleaned from James Henry's follow-up letter dated 6 June 1882 to be sure that Hoblyn was not amused. Henry felt compelled to defend the restrike and to assert his qualifications. Although Hoblyn's message has not survived, it is clear that he questioned the originality of the farthing. As we have seen, Soho Mint products were renowned for their beauty and high quality. This one, apparently, did not measure up!

Henry claimed to be quite experienced with dies, punches, and the striking of medals and, because he understood how coins and medals were made, was more capable of appreciating them than someone lacking his experience. This appears to be a thinly-veiled shot at Hoblyn, and his "uninformed" opinion of the returned farthing.

<sup>4</sup>The Heaton Mint acquired the bulk of assets from the liquidation auction of the old Soho Mint. Included was countless valuable old dies. I can't find any evidence that these dies were used to remanufacture old rarities. Sadly, these dies were sacrificed at the onset of World War II in a scrap steel "drive" held to quickly increase the reserves of high quality steel needed to fight the war.

He assured Hoblyn that he was confident that it was truly the work of Droz, although upon reexamining it he had doubts as to when it was struck. With this glib statement, Henry makes it clear that – to him – the value of the coin lies with the artist behind it, rather than the factory that produced it. This simple rationalization illuminates one possible reason why restrikes were accepted by numismatists in the 18<sup>th</sup> and 19<sup>th</sup> Centuries as legitimate issues: *all coins were reproductions of an artist's work!*<sup>5</sup> Boulton prided himself on hiring the finest engravers in the world, and now we know why. More than just making beautiful coins, he was producing art.

Henry then explained to Hoblyn that many dies and punches from the late Soho Mint had been sold, and it was possible that such devices were used to remanufacture Soho's coinage. This is a generous admission as he was personally acquainted with Taylor and may have even participated in the restriking of classic rarities. Henry closed his letter by declaring that he was happy to have the farthing back in his possession, and that now it held greater significance for him. He would not rest until he better understood the story behind the farthing.

In at least two other letters, James Henry writes about the dies, collars, and punches that Taylor bought were severely rusted. Putting these clues together, one realizes that Hoblyn received a farthing that was clearly struck from a rusted and worn die, and immediately knew something was awry. The Soho Mint would NEVER put out a coin of that quality. Henry defended his honor by insisting the farthing was truly the work of Droz.

Mr. Henry closes with what must be one of the more ambiguous phrases in numismatic history:

*I don't think any more will come out, as it is not likely Mr. Boulton will part with any he has & altho' modern impressions the pieces must always be very rare, the dies I know are destroyed.*

In this rambling closing passage, James Henry conveys several important facts. The most interesting point he makes is that their authenticity lies in their being representative of the work of Droz – the original engraver of many of the Soho Mint's products. He uses the term “modern impressions” to differentiate between rare original coins and restrikes made using original dies. He acknowledges that these modern impressions may be “new” but that they are desirable nonetheless because they are rare. Somehow, because they were made with original dies, the coins are to be prized as the originals. And, if that weren't enough, Henry also confides that continued rarity is assured thanks to the destruction of the dies. Some were rusted beyond salvation while others likely were used until they broke.

Perhaps the most interesting part of this statement is that Henry appears to confirm that Boulton also possessed modern impressions in his family collection. We now know that the Boulton family collection included a pair of Pridmore 7 restrikes – both Stage 2 specimens with the die gouge across George's cheek. Despite this flaw, Henry makes it

<sup>5</sup> This may explain why Droz's name reappears on the bust truncation for obverse die #5 after having been intentionally defaced on obverse die #4.

clear that Boulton believed his own specimens to be far superior to the ones being produced by Taylor with the rusty scrapped dies. No more would be issued by the factory – or its principals – thus ensuring the continued desirability of Taylor’s rough-looking coins.

### **Making Sense of the Clues**

One must recognize that as valuable as Bousfield’s inventory is, it is only a partial record of the modern impressions that emanated from Taylor’s Red Lion Street workshop. For example, he indicates that 25 restrikes were made of the 1793 Bermuda penny. Having seen the Soho Mint’s willingness to mint prestrikes and restrikes, and their commitment to high quality products, it’s possible to start looking for coins that don’t fit that pattern. The key distinction is the commitment to quality! The Soho Mint was making products intended to enhance their reputation. Taylor was looking to make a few quid by trading on someone else’s reputation. Rusty dies that were valued solely as scrap by the Soho Mint, became an important factor of production for Taylor. He had the skills to refresh old dies, and a medal press with which to make coins one at a time. Armed with this basic knowledge, finding Taylor’s restrikes *shouldn’t* be hard.

Fortunately, between Bousfield and Henry, we have all the information we need to be able to identify Taylor’s restrikes. We have his inventory of consignment coins that can get us started. The most obvious clue, however, is that Taylor’s dies were all rusted, albeit to various extents. Henry refers to this repeatedly in his correspondence with Hoblyn, and described the subsequent rough or stippled finish the rusted dies imparted to the restrikes.

Several years ago, I was fortunate to be offered three Taylor restrikes. These coins had been in one man’s collection since the 1950s. In his twilight years, he realized that his children had no interest in his coins. Rather than take any chances with his numismatic treasures, he resolved to put his coins in the hands of people he thought would appreciate them the most. Thus, he began tracking down people who specialized in the various parts of his collection. I was more than a little surprised to receive a phone call from him since we had never spoken or corresponded previously. I listened to his story about how he came to possess some incredible Bermudian rarities. By the end of the call, I was hooked. I committed to taking all three of his Taylor restrikes, and embarked on the same quest as James Henry: I had to understand these mythical coins!

Upon receiving my three Taylor restrikes, I was thrilled to see they were all of the Pridmore 6 variety (die marriage 1D). They were, indeed, made from original Soho Mint specimen-grade dies.

Figure 8 shows one of my copper Taylor restrikes of the 1793 Bermuda penny. Some rust is embedded in the coin’s surfaces, and you clearly see the rough fields that Henry described. This particular specimen was also double-struck, as evidenced by the doubled profile of the King. None of the other Taylor restrikes I have seen showed any evidence of a double strike. I call this Stage IV of the 1D die marriage. The first three stages were all made by the Soho Mint.



Figure 8. Stage IV of Die Marriage 1D (Taylor's restrike)

A slightly later die state is shown in Figure 9. This die state is identified by the extensive lapping of the dies that has occurred. The net effect is an absolute lack of fine detail but mirrory proof-like fields. Mint luster assures the coin has not been in circulation. I have been privileged to examine 6 of Taylor's 1793 Bermuda restrikes including five copper and one silver (a friend in Bermuda owns 3 copper examples). I can tell you that the surface roughness wore, much like the frosting applied to US proof dies in the 1950s. Examples struck later in the production cycle tend to have less surface roughness but also less detail.



Figure 9. Stage IV of Die Marriage 1D (Taylor's silver restrike)

The Taylor restrike shown in Figure 9 is somewhat mysterious, but strongly suggests that Taylor made far more restrikes than were recorded by Bousfield. His inventory did not describe any off-metal restrikes of the Bermuda penny and yet here is an example struck from undeniably rusted and lapped dies. The Soho Mint did, in fact, make bespoke off-metal restrikes, but they were all of the Pridmore 8 (my die marriage 5E) variety and made to a very high standard. Several of these are currently on display in the Commissioner's House in Bermuda's Royal Naval Dockyard museum.

## Conclusion


Bousfield's inventory provides a starting point, but cannot be considered an authoritative or complete record of Taylor's activities. It likely just identifies the last batch made by Taylor. We must accept that Taylor likely made many thousands of

restrikes during the 32 years he owned the former Soho Mint dies. We may never know the complete inventory of dies Taylor acquired, but we now know what to look for.

The one consistent attribute of all Soho Mint products is an incredible commitment to quality. They would literally create a new die rather than use a worn one to produce their specimen-grade products. Taylor, on the other hand, used their cast-offs to restrike rarities that the London numismatic community was clamoring for. He did the best he could to restore the rusty dies to a serviceable state, but the results are unmistakable. If you find a coin, medal, or token made by the Soho Mint but its surfaces are rough, or you see rust embedded in the fields, you have found one of Taylor's restrikes.

Happy hunting!


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## ARE ALL OF THE GOOD COINS GONE?

(Dan Knight)

It's a common question raised by newbies to those in the numismatic hobby. They wonder, "Aren't all of the good coins already locked up in collections, coin dealer cabinets, and/or museums? Why should I get into coin collecting if the only coins I can afford are the leftover worn, mutilated, or corroded versions?" Well, I'm happy to report that the coin community can point to stories like this one and enthusiastically report that there are still great coins to be found out there by newbies like me...

I got into collecting, as many did, as a young boy searching for wheat pennies in the 1970s. I looked forward to every New Year's Eve because that meant I got to sort through a five gallon glass jug of loose change (mainly pennies) that my Grandmother had at her house. I'd occasionally find a worn Indian Head mixed in with the newer Lincolns, all the while listening to Dick Clark's countdowns on my portable FM radio...ah the good old days!

In my teens my coin finding methods changed direction when I took up metal detecting, allowing me to locate coins at old homesteads, farms, etc. without having to pay for them at a shop. Yes, many of my finds were corroded or damaged by their years underground, but I can tell you, there is nothing like seeing the glint of a silver half dollar in the bottom of a hole to get your blood pumping.

Both hobbies took a backseat during my years in high school (cars and girls taking a higher priority), then college (I added Engineering and Marching Band to the other two "priorities," though not in that particular order), and then entering the working world as a construction engineer. Both hobbies correctly remained on the sidelines when I got married and started raising my family.

Fast forward two decades and in 1999 I returned to the New Jersey area after multiple job assignments around the country. The kids were pretty settled in by now and thus I was able to find time to return to my treasure seeking interests, including becoming a member of the South Jersey Metal Detecting Club again. It was here that I first learned of a coin called a New Jersey Copper. I had never dabbled in Colonial issues before, but over the coming years fellow club members would occasionally show up with one of these curious coins, the ones that had a horse head on one side and a shield on the other. It took a number of these finds to come past our Display Contest table, however, before I realized that they didn't all look the same...i.e., some had fat looking shields whereas others were really pointy, etc. It wasn't until club member Don Hartman gave the club a presentation on colonial coins that I knew why. After hearing that there were actually 144 different varieties of the horse/shield available for guys like me to collect (not to mention the various die states!) this information rekindled my coin collecting interests (especially since I was a NJ kid at heart). So, I blame Don for this "NOVA CÆSARA disease" that I have now been infected with. ☺

As a regular buyer/seller of all things eBay I was already familiar with that method of obtaining collectibles and thus turned there to start my new NJ collection. I soon picked up a dozen or so coins solely based on price – i.e., if I could see some detail, and it cost less than \$25, then it got bought (oh how times have changed). Needing to learn more about what I was buying, however, I contacted Don and he pointed me to Mike Demling's ID book *New Jersey Coppers*. "Wow", I thought, when it first arrived, "what a great resource for determining varieties". It was here that I learned about Maris numbers, plow shapes and coulter locations, and which portions of the shield and/or horse's features would help me determine the variety the fastest (for me it was the horse's ears, but I've since learned to concentrate on so many more factors - Hmmm – those ears look like a "M" so it must be this one, the Maris 6-D. Or why does this horse look more like a camel – oh yeah, that's a Maris 56-n, etc.

Over time, and as my low budget collection grew, I got to meet friends of Don's like Wayne Shelby, Roger Moore and Ray Williams. Again I thought, wow, these guys are really into this whole colonial coin collecting thing. Boy, do they know their stuff, and what a great resource they are. It was also about this time that the huge Siboni/Howes/Ish reference book (which I call the Bible of NJ Coppers) was released for publishing, and again I spent many a night reading through this immense and well researched book full of colorful examples of these 230 year old coins....

In addition to these new friends I put out the word to other local collectors, metal detecting enthusiasts, and antique dealers that I was interested in any "horse/shield" coins that they might come across. I also started attending coin shows like the C4 Convention in Baltimore. It was here that the answer to this article's title-question was about to be answered....that yes, there are still good coins out there to be found at a reasonable price.

At the show a friend showed me a couple of NJ's that he had gotten his hands on. He knew that I had a limited budget and so the coins he brought for me were all varieties and conditions that placed their values below the \$100 range. I was quite happy to obtain a number of good looking varieties this day as most were either better examples of Maris numbers that I already had, or filled empty slots in my growing collection. One of the coins, however, he said was a bit more "pricey" because it was somewhat unique. As he showed me the coin, which he ID'd as a "common 1787" Maris 56-n, he pointed out that there were markings on it which could infer that it was an "understrike" (or overstrike, depending on whether you're talking about the original or the secondary coin variety). Hmmm, I thought, I remember reading about these coins and, while my friend wanted \$200 for it, I soon convinced myself that I could find a way of affording it. Especially since I didn't have a 56-n yet, so into the collection it went.

Over the coming weeks I studied the coin but other than figuring that it was a George III undertype I couldn't ID it any better than that. I asked Don, Wayne, and other collectors for their thoughts, and even left it at the Shelby home for him to study at his leisure. After a week or so he informed me that while it was certainly a Geo III, and maybe a counterfeit or Machin Mills variety, Wayne was unable to find a version in his vast research library that matched up exactly with my undertype's visible "hair bows," etc.

About this time I was in the midst of making a purchase of another NJ from a distant internet seller with the handle of “Copperclem.” Little did I know at the time that this was not just another eBay seller, but one of the hobby’s more knowledgeable copper collectors, Clem Schettino. While concluding our ‘net deal he asked to see any “unique coins” I had purchased recently, and so I emailed him a photo of my 56-n before heading to bed that night. The reply email I found on my computer the following morning was a bit of a shock, as Clem excitedly stated that he had positively ID’d my coin’s undertype as a rare contemporary counterfeit British halfpenny, more commonly known as a Machin’s Mills copper, but an incredibly uncommon “Vlack 25-87C” variety of which there was only one other example known to exist!



1787 New Jersey Maris 56-n Camel Head copper, overstruck on a second Machin’s Mills imitation halfpenny, Vlack 25-87C. Presently unique as an understrike. Photo by author.

I must give “props” to Clem at this point of the story. For while he made me a generous offer on the coin, it was later at a coin show (when we finally got to meet face to face) that he sheepishly told me that he should have just kept his mouth shut that day and instead tried to buy the coin “cheap” without telling me about its rarity level. So ‘hats off’ to Clem, and thanks again helping out a newbie like me. ☺

With this new ID knowledge I began my research into the special coin that had been the original planchet of my ‘repurposed’ 56-n Jersey. I learned that the first (and only) Vlack 25 was a relatively new discovery, and that it was first “found”, of all places, on an eBay auction forum. The buyer was a respected Colonial collector who had recognized that this particular George III copper, with its very unique die fracture, had never been seen before, and was shrewd enough to win the bid. It was the rarity of this one-of-a-kind R9 copper that had kept other experienced copper collectors from ID’g my overstrike - it wasn’t in any of the published books or internet sites yet! The only place I’ve found the Vlack 25 to have been written up in detail has been the Spring 2012 C4 Newsletter. And for those interested, I believe the “original” Vlack 25-87C measured in at 27.6 mm (N-S) and 28 mm (E-W), with a weight of 116.6 grains, whereas my overstrike 56-n weighs is about ten percent lighter, at 103.2 grains, but has a nearly identical diameter of 28 mm. The strong 10-to-6 o’clock obverse die defect (especially unique and easy to see at the 10 o’clock position) provided an unquestionable confirmation of its ID, however.

So thanks to Jack Howes and Roger Siboni for putting those photos in the C4 newsletter as they were what helped Clem provide me (and the NJ collecting community) the exciting news that another Vlack 25-87C had been found.



1787 Machin's Mills imitation halfpence, Vlack 25-87C. Otherwise presently unique.  
Photo courtesy of Jack Howes.



1787 New Jersey Maris 56-n Camel Head copper, overstruck on a second Machin's Mills imitation halfpence, Vlack 25-87C. Presently unique as an overstrike. Photo and highlighting by author.

While there is some debate as to why / how this Vlack 25 obverse die “failed” (i.e. if it’s a crack, then why did the lettering and profile not “sink”?). Also, how many of these coppers were struck before someone noticed the problem, or did the die totally shatter after just a few uses? No one will probably ever know, but since there are only two of this obverse known to exist, the production number must have been very small before the die was unable to be used further.

The re-use of “low value” George III and other coppers to make “more valuable” NJ coppers 1700s is well established, as the law upheld the value of the latter after the former had been demonetized. Old coins made a ready source of planchets, which otherwise required considerable effort to produce. It is because of this “shortcut” that the

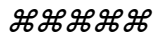
56-n is the most commonly found overstruck coin of the Maris series, and thus most every Jersey collector owns one or more of these “camel heads.” However, most of the undertypes used were what we consider “common” George, Vermont or Connecticut varieties. So, what are the odds that a rare Machin’s Mills Vlack 25-87C survived as a ‘slug’ for a 56-n New Jersey copper? The answer may not be so much of a mystery. Though not everyone agrees, the New Jersey camel heads (Maris 56-n, 57-n and 58-n) are now thought by many to have been made at Machin’s Mills (die cutting as well as striking), and thus finding that a “local” Machin’s Mills halfpenny was used as this Jersey’s underotype may bolster that theory...

Regardless of how this extremely rare George III ended up between New Jersey dies, the odds of it surviving the past 230+ years without being melted down, mutilated by a bored kid, or sitting underground corroding away, are just amazing. And how much higher do those odds get that a beginner like me ends up obtaining it without a clue about its unbelievable rarity? And so I conclude with the answer to my original article’s title/question, stating with certainty that YES, there ARE rare and unique coins still out there for newbies to find. Go find ‘em!

Dan Knight

South Jersey Metal Detecting Club and 2017 C4 Member

Coin to be auctioned at the C4 Stack’s Auction in Baltimore this Fall



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# AN IMPORTANT NEWMAN PORTAL DOCUMENT FOR COLONIAL PAPER MONEY COLLECTORS

## Inventory Includes Provenances Back to Chapman

(Stuart Hanebuth)

In December 2015 the Newman Portal unceremoniously posted a document entitled, *Colonial & Continental Currency Inventory and Data Sheets: Supplemented with Additions and Corrections of Eric P. Newman*. The 560-page document may be one of the most important documents in colonial currency. The file contains a comprehensive inventory of colonial and Continental paper money that was compiled in the middle of the last century by Harley Freeman; and contains details about the rarest pieces in the hobby along with hand written notes covering the legislation authorizing the bills and their signers. Freeman intended to write a book on colonial currency using this research but never did. Undoubtedly Newman used much of the research in The Freeman Journal to create the first edition of *The Early Paper Money of America*.

Am. And 4/4/54 Vol. 1 1966  
143 357

COLONY Massachusetts PLACE ISSUED

DATE ISSUED Aug. 12, 1979 DATE AUTHORIZED March 8/6/75

AMOUNT ISSUED \$ 100.000 Amount Destroyed Dec. 8/23/75

REFERENCES AND AUTHORITIES to be assigned

Remains at Treason, 2/8/75, 2/8/75, 2/8/75, 2/8/75, 2/8/75

NOTES AND DESCRIPTION James at 111 - 1075. Some exist placards as exhibit number  
The bills have the figure of a man with a sword in his hand. They were made payable  
over a period of three years, namely in 1775-1779-1780.

| Year | Denomination | Payable to the Bearer of | No. of Bill | Color | One Portland | From Whom Forfeited? | Price | Notes |
|------|--------------|--------------------------|-------------|-------|--------------|----------------------|-------|-------|
| 32   | 1s           | 1773                     | 1773        | Fr    | Aug. 47      | General              | 1.75  |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 1.75  |       |
| 33   | 2s           | 1773                     | 1773        | Fr    | Aug. 47      | General              | 3.50  |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 3.50  |       |
| 34   | 2s 6d        | 1773                     | 1773        | Fr    | Aug. 47      | General              | 3.50  |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 3.50  |       |
| 35   | 3s           | 1773                     | 1773        | Fr    | Aug. 47      | General              | 5.25  |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 5.25  |       |
| 36   | 5s           | 1773                     | 1773        | Fr    | Aug. 47      | General              | 8.75  |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 8.75  |       |
| 37   | 7s 6d        | 1773                     | 1773        | Fr    | Aug. 47      | General              | 12.00 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 12.00 |       |
| 38   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 39   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 40   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 41   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 42   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 43   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 44   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 45   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 46   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 47   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 48   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 49   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 50   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 51   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 52   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 53   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 54   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 55   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 56   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 57   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 58   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 17.50 |       |
| 59   | 10s          | 1773                     | 1773        | Fr    | Aug. 47      | General              | 17.50 |       |
|      |              | 1779                     |             | Fr    | Aug. 47      | General              | 1     |       |

*Figure 1 - A Page from the Harley L. Freeman Inventory of Colonial and Continental Currency*

Harley Freeman was a collector who lived from 1895 to 1976. Mr. Freeman lived in Cleveland, Ohio until 1947 when he retired to Florida. Freeman began collecting coins as a child and was active in the ANA where he was chairman of the board in 1933 and was a charter member of the Western Reserve Numismatic Society. Mr. Freeman was also founder and president of the Daytona Beach Numismatic Club. He assembled a collection of Colonial and Continental paper money in a class with legendary collections like Henry Chapman, Joshua Cohen, F.C.C. Boyd and John Ford. The Freeman collection was acquired Eric Newman in the 1960's.

The inventory in the Freeman Journal tracks many colonial and Continental bills in the Freeman Collection back to the great collections of Henry Chapman, Joshua Cohen, T. James Clarke, Wayte Raymond and many others. It also contains a comprehensive listing, by emission and denomination, of bills that are housed in over a dozen museum collections.

Some of Freeman's purchase prices are coded using the letters: A,C,H,J,N,O, R, S, T,U and Y. Analysis of the inventory suggests that the code, in part, was as follows:

R-1; S-2; T-3; U-4; Y-5, ?-6; A-7; 8-?; 9-?

C, H, J and O are Unassigned/Unknown

Given the data, it is difficult to speculate as to the assignment of C,H,J and O. While somewhat trivial, understanding the cost basis for Freeman's acquisitions provides insights into the history of collecting colonial bills.

Newman acquired the Freeman Collection and many of the bills which have appeared in the recent Newman Auctions are listed in Freeman's inventory. Bills in Freeman's collection contain information on the purchase price, date acquired and the source of the acquisition.

One of the bills that was recently sold as a part of the Newman auctions was a 6 Pence Massachusetts bill from the June 18, 1776 Bill. The bill, serial number 5586, had a due date of June 1779. The exact bill appears in Freeman's inventory, which shows that he purchased the bill from Henry Chapman in July of 1936 for \$0.75, a fraction of its most recent \$200 sale price. This is just one of many examples of provenance data in the inventory.

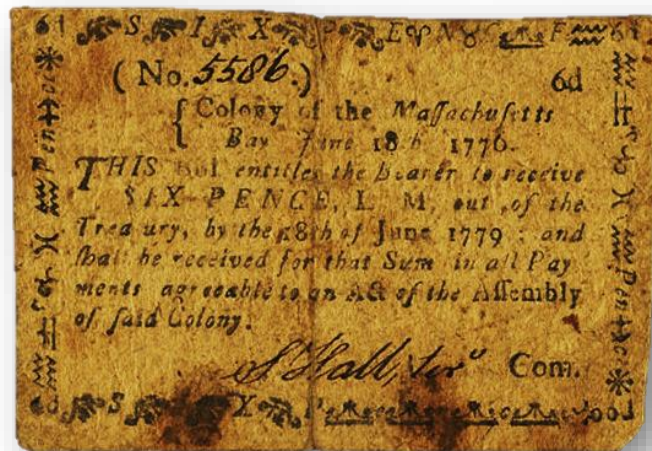


Figure 2 – (Right) A Six Pence bill from the Massachusetts June 18 1776 emission. This bill, recently sold in the Newman Auctions, was purchased from Chapman by Freeman for \$0.75. (Below) A Page from the Harley L. Freeman Inventory recording its seller and purchase price.

|    |      |      |     |         |         |      |
|----|------|------|-----|---------|---------|------|
| 6d | 1778 | 222  | Vf. | Oct. 33 | Kelly   | 2.50 |
|    | 1779 | 5586 | F   | July 36 | Chapman | .75  |

PCGS Currency has confirmed that they will recognize the provenances in the Freeman Journal when grading colonial bills, allowing this bill to appear in a holder that includes the Chapman provenance.

The Freeman Inventory is one of the most important works in colonial paper money. It provides valuable population data, as well as insights into the history of the vast Newman collection currently at auction. Understanding how the pieces in our collections have traveled through time is as important as understanding their contemporaneous importance. Thanks to the work of the Newman Foundation collectors can appreciate that history now, and for time to come.

The Freeman Inventory is an invaluable research tool and is an excellent accompaniment to Eric Newman's, *The Early Paper Money of America*. The Freeman Inventory is available for download at: <https://nnp.wustl.edu/library/book/520762>.

## PROPOSED – NEW TRUE VERMONT 40

(Richard M. August)

In rather recent times of the last decade a new contender for consideration as a Vermont 40 emerged. But it now has been widely deemed to be nothing more than a modern cast fantasy of a George III Machin's Mills obverse and a known Vermont reverse die.

About 40 years ago I proposed that the Connecticut 1788 1-I be considered the new Vermont Ryder-Richardson (RR) 39, because it was muled with a Vermont reverse die (U) just like the accepted Vermont RR31 which has a George III Machin's Mills type obverse muled with with the same Vermont reverse die (U). That proposal has been widely accepted. Reason 1 to accept my new proposal, below.



(Left) 1788 Connecticut, Miller 1-I, a.k.a. Vermont Ryder-Richardson (RR) 39.  
(Right) 1788 Vermont RR31, a.k.a. Vlack 22-88VT. Photos Courtesy of Jack Howes.

Now I propose that the Machin's Mills 1785 Vlack 15-85NY be considered the new Vermont RR40. This coin has a George III obverse in which "Georgivs" is spelled "Ceorcivs, with "C"s just like the Machin's Mills Vlack 9-76B small date obverse. "Ceorgivs" is spelled with the same "C" punch on both coins. Furthermore Vlack 9-76B is muled with a reverse die that, in 1958, Eric Newman showed to have a Vermont reverse central hub punch, and this is another link to the Vermont series. Reason 2.



(Left) Vlack 15-85NY.  
(Right) "1776" Vlack 9-76B. Photos Courtesy of Jack Howes.

Also the Vermont RR30 has it's obverse "C"s with the same letter punch "C" as Vlack 15-85NY. And this is another Vermont link. Reason 3.



And Vlack 15-85NY has the same Immune Columbia die as the prestigious RR-1 Vermont Immune Columbia. Reason 4.

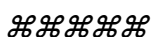


(Left) Vermont RR30. (Right) Vermont RR1. Photos Courtesy of Jack Howes.

Finally Vlack 15-85-NY, Vermont RR1 and Machin's Mills 9-76B were likely struck in the same place at about the same time with parts (if not all) of their dies cut by the same hand. Reason 5.



Vlack 9-87NY. Photos Courtesy Jack Howes.



*[Editor's note: Typically, sharing a punch with an accepted member of a series is insufficient by itself to include a variety with that series. Otherwise, Vlack 9-76B would be considered a "Vermont." On the other hand, a "mule" often is included with a series if one of its dies can be shown to have been used on another, accepted member of that series, as is the case with RR31 and RR39. RR1 clearly has a Vermont obverse, muled with a 1785 Immune Columbia reverse. Does that pairing establish the Immune Columbia reverse as a Vermont die and thereby imply that Vlack 15-85NY is a variety of Vermont copper? Or, is RR1 simply a "hybrid"? Intuitively, based on the similarities that Dick has called out, it seems that these pieces must all be related. How closely? And, how close is close enough? Please let us know what you think.]*

## WHAT TO DO WHEN YOU HIT THE WALL? HIT BACK!!! (Part Three of Three)

(Jeff Rock)

In the last two issues of *The C4 Newsletter* we explored ways that collectors could continue to add coins to their collections – after they “hit the wall” and were not able to find (or afford!) the remaining varieties in whatever series they were collecting. This final section will explore things that were done to colonial coins – and which can be very collectible today! – as well as a few miscellaneous areas that will keep your hand in the game – and keep your interest in the hobby!

**LEAVE YOUR MARK:** Another way to collect is to pursue pieces that have had something added to the coin after striking. Long derided as “post-strike damage,” some areas are actually highly collectible:



This 1786 Connecticut Copper, Miller 1-A has a bold counterstamp across the obverse, the punch larger than the coin. ASTSTEE is visible and it is likely the full punch reads CAST STEEL with little space left between the two words – similar counterstamps with this phrase are known on large cents and Spanish silver coins. Counterstamped colonials are quite rare.

**A STAMP OF APPROVAL:** The first area is counterstamped pieces. These can range in desirability from a single letter or number all the way up to a full stamp from a prepared punch listing a name and address. Random letter punches tend not to add value to a coin (and may decrease the value on most pieces), but there aren't all that many of those found on colonial coins, and they can be an inexpensive way to add to your collection. Sometimes there will be a letter (or two or three) in a prepared punch which can actually be traced back to a late 18th or early 19th century artisan – usually a silversmith, but also with goldsmith, pewter makers and gun makers marks known. Depending on who the mark belonged to, the coin could become SIGNIFICANTLY more expensive. The most coveted will always be the E\*B counterstamp of Ephraim Brasher, followed by marks from any individuals who had a role in colonial coinages – more so for a prominent name. But any mark that can be definitively linked to a colonial or early American artisan will command a premium. Since colonial coins remained in circulation (in limited numbers) through the late 1850s, occasionally they served as host coins for later counterstamps, and those are seldom found and hotly contested when they do appear.





An Elephant Token with initials engraved on the upper obverse and a decorative design (unfinished?) on the reverse shield.

**WANNA' COME UP AND SEE MY ENGRAVINGS?** Rarer than counterstamps are colonial coins that have been engraved – usually with an initial or two, but sometimes with an entire side planed down and engraved. This was a forerunner to the "love token" craze of the late 1800s, and these earlier examples were generally done to mark a birth, wedding or death, but occasionally as a memento when someone had to go off to war. This was a very popular trope in England at the time and of course British colonists would follow the trend at home. Engraved colonials tend to be quite rare; unfortunately some have had their engraving repaired – a shame since today it could ADD value to a coin! Engraved pieces aren't limited to copper colonial coins either -- there are at least a pair of Chalmers shillings known engraved, several pieces of Massachusetts silver, and a Continental "dollar" (which has probably since been "repaired" because of the extreme value of the host coin). There is a single example of the 1733 Rosa Americana twopence pattern issue known that was long listed as a uniface reverse strike but probably had the obverse planed off and a name engraved on it – most likely as a membership badge for a British society or club (and there were hundreds of them ranging from drinking clubs to sporting ones, drama societies, temperance clubs, university societies, social and religious organizations).



Can't afford your very own Date Under Plow Beam New Jersey copper (which would now sell somewhere between a quarter and a half million dollars)? Well some enterprising 19<sup>th</sup> century artisan has you covered! By strategically moving metal on the coin the old date was smoothed out and a new one added, right under the plow beam! This kind of "whatsit" is highly desirable and hotly contested when they appear at auction! (Photo at left courtesy of Wade Cole). The photo at the right shows the reverse of a Vermont Landscape copper that has also been tooled to create an exceptionally crude "new variety" – amazingly this one made it into a slab, with no mention made of the artistic rendering of the reverse of the coin!

**WHATSIT GOING ON?** An entire subset of engraved coins are pieces known as "Whatsits." These coins had metal moved in varying degrees – but done in order to "improve" a coin or to create a "new variety" in order to fool collectors, especially the earlier ones who would have had limited experience with counterfeit detection. While there are more Connecticut coppers known with PDV's (discussed above), there are far more New Jersey coppers known turned into whatsits than any other series (though Connecticut and Vermont coppers are also known). The skill and deceptiveness of Whatsits vary from coin to coin. Some are minor – changing a letter or a number in the date or adding a period or ornament after a word. Some are quite major and involve moving metal to create an entirely new design – often this is on a higher grade coin that comes with a weakly struck design, such as those from a really late die state. Occasionally the deception rises to a true art form, and sometimes they create something that never really existed, the most famous being a New Jersey copper that was re-engraved so that the horse's head faced left, but the plow faced to the right! There are several cool examples of Whatsit's in the Vermont copper series (one "creating" a Vermont copper from a counterfeit British halfpenny – which had the BRITAN NIA reverse legend, of course); a neat Landscape Whatsit has recently been found where the entire reverse was re-engraved – and yet the coin managed to make it into a PCGS slab with no mention of such work. Whatsits were often scorned by collectors, but now a minor one will almost always bring at least a thousand dollars, while major ones can be triple that amount or more.

#### **IDLE HANDS ARE THE DEVIL'S TOOLS (AND NOT SO GOOD FOR COINS**

**EITHER):** Coins, especially copper ones, were the mainstay of the colonial and early American economy -- few people in America would have even SEEN a gold coin, and even a silver piece would have been a rarity for many. Their prevalence and low value meant that copper coins were inexpensive objects that could be fashioned into other things by someone with even limited mechanical skill, all of which are very collectible today.



The hole in this New Jersey copper is in a position that suggests that it was placed to make sure the obverse design was visible and would be right side up if it was worn on a necklace or used as an ornament on a piece of furniture or horse tackle.

**HOL(E)Y RUSTED METAL, BATMAN:** The next most often-seen alteration of coin-to-object involved making them into buttons or toys. Coin buttons were actually fashionable for a while, and a mark of status (your wealth was literally on display). Buttons were easy enough to make -- generally four holes drilled or pounded through a coin; sometimes the coin was cupped in the process, adding a little extra depth to the look of the button. Coins with two holes in them are thought to have been used as a "humdinger" - an inexpensive children's toy that had a string threaded through the holes and tied. The heavy coin was twirled, tightening the string and when it was pulled, the coin zipped around and created a buzzing noise too - not

enough to warrant a second glance from a video game obsessed kid today, but when your toy options were limited, a humdinger was probably a lot of fun. Sometimes coins are found with a single hole - If done at the top of the coin it might suggest its use as inexpensive jewelry, though often coins would be strung together and carried on a belt - which makes sense when one considers that pants of the time didn't have pockets (indeed, until the late 19<sup>th</sup> century most men carried bags suspended from their belts or had pockets sewn into their coats; some had pockets sewn INSIDE their breeches which was probably handy in case of robbery, but not terribly easy for carrying things around!). Often one will see a relatively high grade coin with a hole in the center and varying degrees of surface quality between the sides -- this was usually a piece that had been nailed to a newly raised building, often a barn, but houses and churches too, and was done as a good luck charm. It's thought that newer coins with the actual date the building was built were often used as well.



This 1774 Atlee ("Machin's Mills") Copper, Vlack 3-74A, has been holed four times – probably for use as a button.

**WHICH WITCH?** A popular subset of numismatic folklore, specifically of interest to colonial collectors is the so-called "witch piece," a silver coin bent in the belief that it would ward off witches and their spells, the whole thing perhaps immortalized in the nursery rhyme about the crooked man who walked a crooked mile and found a crooked sixpence, etc. It used to be that ANY piece of Massachusetts silver with a bend in it would be called a "witch piece" by cataloguers -- If for no other reason than that sounded classier than saying "bent" and would bring more money if it was thought not to be damaged as much as it was enhanced as a piece of folk art. More modern research has shown that most (if not all) of these witch pieces were probably not bent post-strike, but as a remnant of their production on a roller press, which causes a subtle S-shaped bend on thin-planchet pieces. But tradition dies hard, and witch pieces are still popular with collectors.



The bends visible in this piece of Massachusetts silver are probably indicative of it being struck on a rocker press, not purposely bent as a "witch piece" – but tradition dies hard and any coin of this series with these light bends will almost invariably trot out the folklore that has been used for over a century.

**GOOD OLD FASHIONED YANKEE INGENUITY:** More certain uses of coins involved making them into something else completely. They were inexpensive, round and hard, which



made them a perfect choice to fashion into other objects that were needed. A washer is the easiest thing to make out of a round coin – you just drill a hole in the center and grind the edges down to the correct size. Coins have also been made into gears (probably for clocks), which involved notching the edges in a regular pattern. They have been cut into rudimentary bottle openers, screw drivers, awls, cutting tools and a host of other uses. One of the most interesting seen was a Hibernia halfpenny that was fashioned into the cap of a nail (pictured in Syd Martin's excellent work on the series in the Appendix – which has some really cool pieces illustrated).



While not colonial, this middle date large cent was fashioned into a gear by hand, a laborious and exacting process. While some would only look and see a damaged coin, something like this is a rare survival of Yankee ingenuity indeed – our forefathers didn't have a Home Depot down the block and had to make what they needed, using what they had on hand.

Another use for a coin was to make a die – usually for a notary press or a wax seal, since those would be very gentle uses for a die made of copper; such dies are known on New Jersey coppers and Rosa Americana issues, amongst others. C. Wyllys Betts who fabricated colonial copies in the 1860s actually used copper coins to fashion his dies by grinding one side down and engraving the other with a penknife. He wrapped two dies and a blank planchet between a sheet of lead and struck them with a hammer – not too good for the dies, but he was just interested in getting one, two and maybe three impressions. While he is known to have used large cents for his handiwork, some colonials like Connecticut coppers were very cheap at the time in low grade and who knows, he may have used something like that too. Betts' actual copies will be covered below, but the dies themselves are also highly collectible.

**A TOKEN OF MY AFFECTION:** While we normally think of coins, tokens and medals as very different creatures, there is sometimes an overlap between them– and that is something that happens quite frequently with the colonial series, given their history and romance. These are NOT tokens and medals that were made in colonial times (which are covered above), but rather more modern pieces that USE colonial designs. Quite often these were made for the anniversary of certain issues – such as the 300<sup>th</sup> anniversary of the Massachusetts Bay Colony or the 250<sup>th</sup> birthday of George Washington. Several coin clubs issue their own medals, sometimes on a yearly basis, and very often colonial are featured on those as well – sometimes for obvious reasons, such as an ANA convention held in Boston, or for the New Jersey Numismatic Society which issued several pieces featuring the obverse of a New Jersey copper. The New England Numismatic Society had a large run of coin club medals which had a high percentage featuring colonial coins – no surprise given where the club was located! To this group you could also add pieces that are today called “restrikes” but which were not from the original dies, but rather newer copy dies for issues that are usually of a commemorative nature – but sometimes issued for reasons that are either obscure or lost to history. While these will look somewhat similar to a coin they will be medalllic in nature, and not meant to deceive collectors.



Small silver medal commemorating the 300<sup>th</sup> anniversary of the Massachusetts Bay Colony, with a numismatic reverse design, commemorating John Hull and the story about his daughter receiving her weight in freshly minted Massachusetts silver coins as a dowry. A small series of medals was issued for this tri-centennial, usually with an obverse mimicking a variety of Mass Silver – and quite well.

Silver French issue bearing the date of 1720 – important to American colonial collectors because this was the year that John Law had control of French finances, which resulted in the “Mississippi Bubble.” The purpose of this issue isn’t known, though it must commemorate something – the problem is that the type this was copied from was only struck in gold originally – and only with the date 1715!



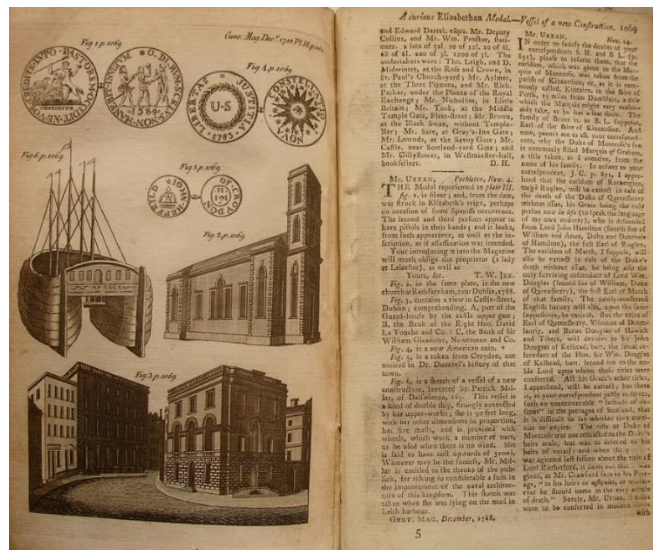
**THROW THE BOOK AT ‘EM:** You can collect numismatic literature related to colonials – not just the reference books you should already have in your library, but every obscure piece of writing and auction catalogue that contained colonials that you can find, going back 150 years or more, all of which will bring their history even more alive to you – and maybe lead to a discovery of your own! Think that old books can’t lead to new discoveries? Well, one of the last of the New Jersey copper varieties discovered was actually known to exist BEFORE it was actually discovered – because there was a pencil rubbing of it in someone’s copy of the Maris book (though it wasn’t attributed in that book). Someone found the book, found the rubbing and then found the coin. Some books, journals and auction catalogues have relevance to colonials even though they might not contain anything colonial in them – there might be a bookplate, inscription to or signature of a famous numismatist who did collect colonials. Needless to say, you can also collect books on subjects relating to your collections – books on copper mines, famous figures who have been involved somewhere in the coinage process (John Hull, Thomas Machin, Abel Buell and many others have books and articles written about them of a non-numismatic nature) or involved in the legislative process authorizing those coins, such as books on Ben Franklin or Thomas Jefferson.



This printing block, metal affixed to wood, was used to print an image in the 19<sup>th</sup> century. A close look shows it to have been used to print the image of the 1794 Talbot, Alum & Lee cent in Sylvester Crosby’s 1875 magnum opus (see page 335 of that work) – the shadowing at the base and right side of the printed image there matches exactly as found here.



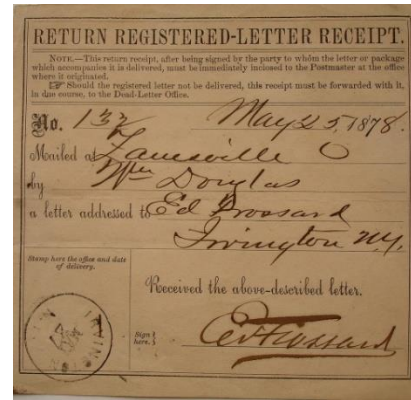
**A CHIP OFF THE OLD BLOCK.** Close on the heels of the above category is one that most collectors don't often consider, mostly because they are seldom available. But in the 18<sup>th</sup>, 19<sup>th</sup> and into the early 20<sup>th</sup> centuries those numismatic books, journals and occasionally even auction catalogues that contained line-drawings of colonial coins didn't have them drawn by free-hand on a computer tablet and then digitally inserted before being wirelessly sent to a high speed press halfway across the world! Instead those designs were produced on wooden (and later, metal) printing blocks. These blocks would be inserted into a frame along with the letter blocks that made up individual words, and that one frame would print a single page. The letter and number blocks could easily be reused, and thrifty printers held on to the printing blocks for images as well, since many of them would also be used again in another book or article (this is why you often see the exact same line drawing repeated in several different sources, sometimes decades apart). Because they were made from wood the printing blocks couldn't easily be recycled so they were either kept or destroyed – and as the older printing presses gave way to more modern ones, many were destroyed before someone figured out that these blocks now qualified as antiques and could be sold instead of used for kindling! Thankfully there are a fair number of coin-related blocks that have survived and, amazingly, many that are of colonial coins! This author was able to procure a couple dozen that were actually used to print Sylvester Sage Crosby's magnum opus – and for a colonial collector, nothing gets more relevant than that!



The December, 1788 issue of *The Gentleman's Magazine* (printed in London) contains the first ever illustration of a Nova Constellatio copper with text noting that it is “a new American coin.” Numismatic finds are just waiting to be made in contemporary newspapers!

**EXTRA, EXTRA! READ ALL ABOUT IT!** A collection could be formed of colonial, early American and British newspapers that mention coins in them. Often there are reports of the actions by various governments concerning coinage proposals and authorizations. Descriptions of newly minted coinage types are often found in the contemporary press – there was no other medium around to spread news quickly and efficiently and the daily newspapers were absorbed by everyone who could read! In some instances, mostly in British papers, an actual engraved image of a coin can be found – often just shortly after they were produced. There are numerous mentions in these contemporary journals about paper money, counterfeits (both paper and coin) and notices of foreign coins found in circulation. Given the ephemeral nature of the medium it is amazing that so many early newspapers still exist, and they are not all that expensive either – most will cost less than a VERY well-circulated common state

coinage variety (though ones with truly historic importance, such as the printing of the *Declaration of Independence* or notable reporting on important colonial battles will bring quite a bit more money). There are certainly discoveries waiting to be found in some of these early papers – people and facts that were commented upon but have long since been forgotten. A collection of these could certainly yield some fascinating research finds!



Illustrated at the left is a canceled stock certificate for the Baltimore and Ohio railroad – certainly collectible as a piece of scripophily, and also of interest to people who collect railroad ephemera. But the signature at the lower right is that of company president, John Work Garrett, who also happened to form one of the best collections ever and whose name is legendary among those who pursue colonial numismatics. To the right is something that rarely survived, a return letter receipt from 1878 – Something cute for those who collect postal history, but again, a signature makes all the difference, since this was signed for by Ed Frossard, one of the leading numismatists of his time, and someone who offered some spectacular rarities of the colonial series in his hundred-plus auction sales.

**SIGNED, SEALED, DELIVERED:** One can also pursue signatures or letters and envelopes from/to famous colonial collectors – most of these people had careers outside of numismatics, and that adds another layer of collecting; John Work Garrett, the builder of perhaps the finest collection of American (and other) coins ever formed was also president of the Baltimore & Ohio railroad, and in that office was one of the signers of stock certificates the firm issued, and what a wonderful association item to have if you own a coin pedigreed to his collection. A whole collection could be built around ephemera from collectors and dealers of note. A few decades ago this writer purchased a group of a couple dozen envelopes – each one was from one of the major coin dealers of the late 19<sup>th</sup> century, such as Lyman Low, the Chapman Brothers and Tom Elder. While the envelopes were cool just because of where they came from, it was who they were addressed TO that made them even better, for each one was sent to Virgil Brand, the Chicago beer baron who formed the largest collection ever, with hundreds of thousands of coins and rarities in multiple! While no letters were in these envelopes, one could only imagine what delicacies were being offered to this collector who seldom said no!

**IMITATION IS THE SINCEREST FORM OF FLATTERY:** To the lengthy list of areas to collect outlined above, one should add a final idea to expand a collection, counterfeit colonials. There are several distinct categories of counterfeits, all of which are collectible.



An example of a contemporary counterfeit is this 1787 Vermont Copper, Ryder 13 – not only was it a counterfeit, but the reverse die used is that of a completely different counterfeit series, the Atlee or Machin's Mills coppers. While some contemporary counterfeits are extremely rare, other counterfeits are among the more common varieties in a given series, as is the case here.

**THERE'S NO FAKE LIKE AN OLD FAKE:** The rarest, most expensive and generally coolest counterfeits are the contemporary or near-contemporary counterfeits. Most of these have already been included in the published reference works, and are some of the more unusual pieces in any series. Think of the Ryder 13 "Britannia" Vermont, any of the really unusual head styles of Connecticut coppers, including the legendary 1787 Miller 1.4-WW or something as ubiquitous as the 1787 New Jersey "Camel Head" copper, Maris 56-n. In every series that counterfeits are known, the contemporary ones include extremely rare varieties, and often some of the very common ones which suggest interesting things about total mintages for some of these issues. A few new contemporary counterfeits have been found that were not included in earlier reference works – several in the Massachusetts silver series, the unique 12-star Nova Constellatio copper, and a handful of others, all of which are excessively rare and probably not going to be available for the average collector to acquire anytime soon. These counterfeits were, of course, meant to fool the public – the only goal of the minters was to get their products accepted in circulation, and since the average grade of these contemporary circulating counterfeits is generally quite low, they succeeded.



A SILVER copy struck by C. Wyllys Betts, this a fantasy issue that mimics some of the New York pieces, the obverse with a bust and the legend NEW YORKE, the reverse with a seated figure and the legend COLONY OF around. Betts made his crude, charming copies by engraving dies into old large cents, putting a blank piece of metal between them, wrapping the whole with a lead sheet and then pounding the dies with a small dumbbell! The dies didn't last long and most varieties have just 1-3 examples known. Both the struck fantasy pieces AND the dies used to make them are highly collectible.



**FIRST GENERATION COPY:** The next group of counterfeits are not contemporary, but probably made within a few decades to perhaps a century or so of the original coins. These were made for another purpose, usually to fool collectors – this was the era where premiums were starting to be paid for rare varieties and counterfeit detection was pretty much unheard of. This includes things like the famous "Janus Head" and some of the other "1776" Massachusetts copper pieces – coins that look nothing like other pieces of the period and which most specialists think were produced in the 1850s or so in order to deceive collectors of the day. Even as more modern copies they are still eminently collectible – the unique Janus Head piece brought \$38,000 in the first offering of the Partrick sale, for instance – a few thousand dollars less than it brought in the Garrett sales some 35 years earlier, and probably the ONLY coin from that sale to lose money, but still a strong price for something that may only be 150 years old. While the Betts copies alluded to above were not specifically made to fool collectors, they invariably did. The most famous of his issues was the "1623 Novum Belgium" piece that fooled no less an expert than Edouard Frossard, one of the leading numismatic dealers of the 19<sup>th</sup> century – despite several different types having been sold a few years after Betts made them in the early 1860s, including at public auction by his rival W. Elliot Woodward – who wasted no time calling out Frossard on his ignorance, igniting one of the first and most colorful feuds in American numismatics! The Novum Belgium piece later appeared – of course! – in one of the sales of the John Ford collection, and brought \$7,500 – a high price for a fantasy that was only 150 years old and never circulated, a very cheap price for a piece with so much history. As mentioned earlier, Betts made his dies by hand, and a small number of those have survived, mostly from the John Ford collection. The Betts struck copies usually had 2 or 3 examples made before the dies became unusable, but each of the dies that survive are unique.

**BOLEN, BOLEN, BOLEN, RAWHIDE!** Also of this era and not originally meant to deceive collectors were the James Bolen copies and various electrotype copies, some of exceptional quality. The Bolen issues included some extremely rare colonial pieces – Higley coppers, New York patterns, Confederations and some Washington issues – and they were meant to be collectible, especially by those who couldn't afford an original. Invariably, some of these were worn down, artificially aged with nicks and scratches and passed off as originals. In an era without good reference works and few photographs available some managed to fool very experienced collectors and dealers, even though the dies were not exact copies and Bolen usually had a secret mark on each die to differentiate it from an original.



A very well-made struck copy done by James A. Bolen, noted medalist and die sinker. His copies were quite popular at the time, and remain so – they are usually of incredible rarities that a collector might not otherwise be able to own (and often come in several different metals as well). His work was so well done that occasionally they were worn down a bit to look much older – but he generally added a secret mark to his dies so that dealers and collectors of the day would be able to distinguish his work from the originals.

**ELECTRO SHOCK THERAPY:** Electrotypes were originally made for noble purposes – in an era where photography was prohibitively expensive, making an electro of a piece was a good way to share it with other specialists. No less venerable institution than the British Museum used to routinely make high quality electros of coins in their collection which could be ordered by specialists anywhere in the world, including those who could never make the voyage across the sea to get to London and view them in person. Sylvester S. Crosby, the father of colonial American numismatics, is also known to have made electrotypes, some of which are nearly impossible to detect (one of which, a 1794 silver dollar, actually fooled the most advanced early silver coinage specialists until the original it was made from surfaced a few decades after he bought it!). Crosby was a jeweler and was used to intricate and exacting work - his electros usually had a glass disc inserted in them, so that they "rang" when tapped, and if there was any sort of edge device it was accurately copied by hand, as was the case with the 1794 dollar mentioned above. Again, these weren't made by him to deceive, but it is no surprise that some of them have. One additional problem with well-made electros involves the slab craze of our current era. This writer once sold a choice, incredibly well-made electrotypes of a very rare colonial issue, one that was probably a Crosby electro. It sold for four or five hundred dollars, which was what such things were worth at the time. That exact coin has since made it into a slab, as a genuine and graded piece, and last sold for a price well north of \$50,000. For all intents and purposes this is alchemy – turning base metal into gold. The coin is now "real" so long as no one breaks it out of the holder (and it is, or at least was, in one of the older holders that the edge of the coin could not be seen). If and when the mania for plastic coffins for coins ends, whoever is left holding the piece will have a big surprise when it is broken out of its holder – a game of "hot potato" that I wouldn't want to be participating in!



This 1787 New York Indian/Excelsior is actually a 19<sup>th</sup> century electrotypes. Unlike casts or restrikes, electros are made using genuine examples – so the detail on them will match exactly to an original. Using a galvanic process a thin copper shell is formed for each side. These shells are hollow when made, but then filled with metal (usually lead) and the two halves joined together. The appearance and weight will be quite good, but electros can usually be detected by a telltale seam along the edge – or signs that such a seams removal. Electrotypes were not originally made to deceive, but were done in an era before coin photography and were used to study extremely rare pieces that might not otherwise be available. One of the finest producers of electrotypes in the 19<sup>th</sup> century was none other than the British Museum! Others used the process for deception – including the artificial wear and toning seen on the present specimen which was most likely done to fool a contemporary collector.

**FOOL ME ONCE, SHAME ON YOU:** In terms of coins made to actually fool modern collectors, a few colonial issues stand out. Most notable are a group of Vermont coppers that include Ryder 5 (the cast type), Ryder 15 and the legendary Ryder 40 which was supposedly "discovered" in the Smithsonian Institution. These copies were made by an advanced casting process, of the type used to make fine dentures, artificially aged, banged up a bit and worn down. Sadly the 5 and 15 examples fooled several collectors, and it wasn't until the appearance



of the 40 (and the "hoard" of them that was soon after discovered) that collectors really looked hard at their pieces and noticed similarities in color, surface and centering that exposed them all as copies, though of a very dangerous sort. They are collectible as deceptive copies, and one of the Ryder 40 examples sold privately into 4-figures not that long ago, the buyer knowing exactly what the piece was – this writer sold, on consignment, that exact specimen long before it was debunked, and it was nice knowing that the buyer of it did not end up losing money on the deal. However, the existence of these is a cautionary tale for other series – just because this group was confined to Vermont coppers doesn't mean that other colonial types were immune to this kind of deception, and collectors have really stepped up their game in terms of recognizing copies as a result.



While a mint red 1792 "Birch Cent" might set you back several million dollars, the good people at The Gallery Mint produced a very faithful copy – the dies were engraved by hand and the technique used to strike them was similar to what would have been used at the time the originals were made. The present piece has a COPY stamp, as required by the Hobby Protection Act, but it is hidden a bit within the top of the wreath on the reverse, which might tempt someone to try and artificially wear the piece down in hopes of passing it off as a genuine example.

**COPY? OVER AND OUT:** There have also been more modern copies, within the last 50 years or so, of quality ranging from poor to exceptional. Crude casts, often for tourist sites and framed "Coins of the Colonies" reproduction sets, abound. They are worth a few dollars apiece for most issues, maybe a bit more for some of the rarer types. The earlier ones are generally worth more than the later pieces that have a COPY or REPLICA stamp on them. Better quality copies were made of a combination electrotype/cast process by Peter Rosa and the Dorey Duplicate Company, among others. These would still not fool any knowledgeable collector today - yet nearly every week at least one is offered on eBay, often a Bar Cent or a Continental "dollar," offered as an original, sometimes with a story of how George Washington personally gave it to great-great-great-grandma in thanks for sewing the flag. Again, these are collectible, and can range from \$10-20 to a few hundred dollars for some of the rarer types that most collectors will never own, such as the Sommer Islands threepence, NE shilling and the like. But there are also newer copies made for collectors but with much better production methods. The notable examples here are the Gallery Mint copies. These were really amazing works of art – from dies that were hand cut by a master craftsman, struck on presses of the same type that struck the originals, and in the correct metal. They, of course, look better than the originals since they were shiny, new and perfectly round – but this is probably the closest any of us will get to owning full mint red, perfect gem Uncirculated specimens of some of these issues. The colonial issues made by The Gallery Mint included Fugio coppers, Bar Cents, 1792 pattern coinage, Continental dollars and, most popular, New Jersey coppers – the latter including things like a Date Under Plowbeam type, a stunning Head Left type AND a very faithful copy of the unique "WM" variety that had just recently been discovered, complete with

distinct diebreak that probably accounts for the rarity of that variety today. The Gallery Mint issues all had a "COPY" stamp applied to one side – which was smart marketing since it meant most collectors ordered two of each, one with the stamp on the obverse, one on the reverse! A very limited number of error and off-metal strikes were also produced for many of the Gallery Mint issues (by special order, at an increased cost), and these are ALL highly collectible. Because the mint is no longer in business, it is a closed series and prices seem to have risen, especially in the Federal US coinage issues which included some amazingly rare and breathtakingly beautiful productions. John Cianfarani, Jr. did a similar series of copies, mostly of colonial coins (but also of bank notes) – he produced them all by hand, and they have all the crude charm of the originals they were copied from, and again the do all come with the COPY stamp on them. He also made a small number of errors, mules and die trials, pretty much each of which is unique. He passed away at a too-young age, and never made many of the copies, so they aren't as well known as the Gallery Mint ones, but they do tend to sell for more when they are offered, since mintages were smaller (most came in a large hard plastic sleeve with an inserted card giving the history of the coin, an added bonus).

Another cautionary note here. Like any sort of counterfeit, it did not take long for someone to figure out how to make a lot of money from the Gallery Mint copies. A "new" half cent variety was discovered – which turned out to be one of their 1793 half cent copies that was inadvertently released without the COPY stamp. A similar "new" large cent variety was announced, and then found to be a 1794 Gallery Mint copy, artificially aged, worn, and with a bit of added damage – right where the COPY stamp was lightly applied, pretty much erasing that word. Thus, having some of these types of copies is more useful than just the added fun of expanding your collection, it could also help you identify a counterfeit that is being offered as some new discovery. When in doubt, ask an expert BEFORE you announce a great find.



This 1773-dated Virginia halfpenny is actually a very modern Chinese struck copy. While reasonably accurate in details, and here on a correct copper planchet, the overall look of the piece is wrong, and the coin was struck in collar with perfectly rounded edges, something that would not have been possible at the time the originals were made. Such copies are getting scarier with each passing year – and a coin like this that was aged and worn down a bit to an EF level might easily fool someone who just gave it a cursory glance and bought it as a type coin.

**THE SLEEPING DRAGON HAS ARISEN:** And that leads to the newest breed of counterfeits, the Chinese-made ones that this writer discussed in an article in this journal a few issues back. These dies are cut by computer-controlled laser and can thus be nearly exact copies of the original – though on some of the rarer colonials, the “originals” they used were often the Gallery Mint copies discussed above, because those were available and inexpensive. Even the ones not copied directly from Gallery Mint copies have plenty of distinguishing characteristics, including flat strikes due to very shallow dies, wrong metals or alloys, the shape

of the planchet and even the edge types used. The Chinese pieces have a distinct look and feel to them – but it would be foolish to think that their technology won't evolve over time. Right now they concentrate on selling widgets – a million copies at a dollar apiece. But if their mindset changes and they want to make an EXACT copy of something, they could just make one piece and sell it for the same amount or more (a new Brasher doubloon, anyone?). There's a little hurdle for them to get to that point, but if that is the direction they move in, things will get scary! The Chinese counterfeits are worth owning – if for no other reason than they are cheap and it's good to have an idea of what they look like or to compare with anything that doesn't look quite right. Most of them can be had for a few dollars each online and often on ebay as well – or for a lot more when they are sold as originals in coin shops or at smaller shows! Of note, some very deceptive half and large cent copies have recently been discovered – these are middle grade examples of not-rare varieties, and they look “right” in terms of color, planchet type and overall look. Even scarier for us, a Massachusetts copper has also been found produced probably from the same source. It's not known if these were Chinese copies or high-quality casts made here (they were good enough that they were only discovered when it was noticed that the exact same marks were on several examples of each variety). These are the types of things that could easily make it into a slab as genuine. So perhaps that future is closer than we care to think.

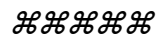
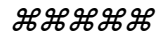


The only known example of the Higley “WHEEL GOES ROUND” variety was recently sold in the first part of the amazing Don Partrick collection. The present example harkens back to the crude pieces made by C. Wylls Betts described above – but was created in the last few decades, presumably using the same methods that Betts did. These have also proven quite collectible and though a few types did briefly fool experienced collectors, most are crude enough to be collectible for exactly what they are.

**MICHIGAN, MADE TO ORDER:** A twist on the modern pieces for collectors are the series of copies known as the "Michigan Mint" counterfeits, a large group of which was exhibited by this author at the final Boston C4 convention and later written up for this newsletter. Made in a similar way to the Betts copies done a century earlier, it seems that the motive here WAS to fool collectors, though to make them think the pieces were contemporary counterfeits, even of issues where no contemporary circulating counterfeits were known, such as Higley coppers, the Gloucester shilling, Sommers Islands pieces and the like. The die work was crude and amateurish enough that they would never have been accepted as legitimate issues – or so one would have thought. In spite of that at least two issues were – briefly! – accepted as genuine. One was a "Pine over NE Shilling" that received an impressive write-up in a noted public auction (the sale was not consummated when the piece was proven to be a modern copy), and the other was a "new variety" of No Coulter New Jersey copper that appeared on e-bay and caused a small sensation before it was proven to be from the same source. This latter piece was of much better quality than the usual Michigan Mint pieces, and it turned out that the dies

were made in China, and the pieces probably struck there as well. That coin was artificially aged and with some distinguishing characteristics removed from the finished product. Neither fooled experts for long, but their notoriety has caused collectors to be VERY careful about announcing any new discovery. The Michigan Mint copies are pretty much all unique or nearly so, just like the Betts pieces, and few have been publicly sold, though their crude charm makes them eminently collectible. The Chinese-made struck New Jersey has sold a few times, and pretty much every specialist in the series would like to own one, even knowing that it was made in just the last few years.

So there you have a LOT of different ways you can expand your collection – most of them quite affordable, and all of them interesting. Are there even more areas you can collect? Of course – and maybe you will want to write an article about those areas too! Collect any or all of the areas described above and you should NEVER hit the wall during your collecting lifetime!



## **ANNOUNCEMENTS**

### **EAC 2017 COLONIAL HAPPENING**

Among the EAC Happenings being held on Thursday evening of our 2017 Convention (April 20-23, in Philadelphia) is our Colonial Happening. This is an informal event where those attending are encouraged to bring something colonial to share. The items brought are projected on a screen for all to view and discuss. Coins are not handled by anyone but the owner and the camera operator (Ray Williams).

All are welcome to attend and have fun. Consider bringing an item or two from your collection to share. Some ideas of what to bring are coins you have questions about, error coins, new acquisitions, seldom seen coins, a numismatic book, colonial paper money, etc. But the only thing mandatory to bring is yourself.

This Happening runs at the same time as the Large Cent & Half Cent Happenings. Many wish they could attend more than one happening, but can't do so. This being the case, if there's a lull in one of the other happenings, feel free to duck into the Colonial Happening for a spell and checkout what's being shown.

If you have any questions, contact Ray Williams at [njraywms@optonline.net](mailto:njraywms@optonline.net).

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### **RESEARCH ASSISTANCE SOUGHT**

I'm currently undertaking a comprehensive study of the Castorland jeton. I'm approaching the study from both sides of the Atlantic, relying heavily on French sources, and my study entails operational details from the manufacture of flans to the mechanical workings of the screw press; the history of jetons as they evolved from arithmetical counters to monarchical presentation pieces; events leading up to the establishment of the New York Company; the biography of Benjamin Duvivier; etc. culminating in detailed descriptions of variants struck from at least one original die. As you can see it's a big work, but I've been at it quite a few years and am wonderfully engaged in the project. Here is a "finding list" of details I'm looking for, as well as photos if possible:

1. If the specimen is in a slab, all the label information.
2. Identify the metal, gold, silver, copper, bronze. If silver, indicate thin or thick planchet.
3. If edge-stamped, identify the symbol and the lettering and location of the stamping (such as 6 o'clock relative the obverse.)
4. Die alignment: coin turn/medal turn.
5. Describe state of any reverse die failure, perceptible bulge, advanced crack, etc.
6. Describe reverse caustic incursion, sometimes identified as rust, at the right handle of the vessel.
7. Describe any other identifying factors such as rim bumps, scratches, spots, unfilled letters of legends, etc. that would help identify the piece if it were re-encapsulated at some future time.
8. Indicate the provenance, if known. If you currently own the specimen feel free to identify it ex your name for the benefit of future owners.

Please contact Chester L. Sullivan at [csull@ku.edu](mailto:csull@ku.edu).



## THE C4 NEWSLETTER IS ON THE NEWMAN NUMISMATIC PORTAL!

Past issues of The C4 Newsletter, and a plethora of other important numismatic resources are now available online, through The Newman Numismatic Portal, at:

[www.archive.org/details/newmannumismatic](http://www.archive.org/details/newmannumismatic)

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## COMPLETE C4 NEWSLETTER CDs FOR SALE

C4 is making available on CD of a complete set of *C4 Newsletters* from 1993 (vol.1, no.1) through 2011 (vol.19, no. 4). The format is a fully searchable PDF files, which makes life and research much easier. Thanks to Randy Clark, Ray Williams and Gary Trudgen for their vision and extremely hard work, which now lets us offer these wonderful research tools to you for \$50 plus \$4.00 p&h for members or \$75 plus \$4.00 p&h for non-members. To order, please contact either (a) Wayne Shelby at [dughistory@juno.com](mailto:dughistory@juno.com) or at P.O. Box 568 Rancocas, NJ 08073 or (b) Charlie Rohrer at [RohrerC@cadmus.com](mailto:RohrerC@cadmus.com) or at P.O. Box 25 Mountville, PA 17554. Please send your check made out to C4 to Charlie Rohrer at the above address.

I need help in a project that will turn into a *C4 Newsletter* article on estimating the surviving population of State Coinages. I am developing a model but need to better understand how many NJ coppers collectors hold. Only aggregated data will be used. I am looking for information on total number of NJ coppers, number recovered (dug), number purchased, and number sold in last 12 months or longer periods if available. I am looking for data from any size collections or accumulations.

**J. Howes;** 19967 East Doyle; Grosse Pointe Woods, MI 48236; 313 319-1743

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## Obtaining Back Copies of C4 Newsletter and C4 Auction Catalogues

Wayne Shelby has agreed to store the back copies of the *C4 Newsletter*. People wishing to purchase back issues that are still available should send their money to our treasurer, Charlie Rohrer, whose contact data are at page 2. Upon receipt of the money, he will contact Wayne, who will mail out the material. Back copies of the *Newsletter* are \$10 for the first and \$8 for all after that placed at the same time. If you have questions of what material is available, you can contact Wayne at:

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## C4 Offers Important Colonial Books

For more information on the following books, published by the Colonial Coin Collectors Club (C4), visit the C4 website at [www.colonialcoins.org](http://www.colonialcoins.org). These books may be ordered directly from: Charles Davis' website: [www.numisbook.com](http://www.numisbook.com).

(1) Carlotto, Tony, *The Copper Coins of Vermont and Those Bearing the Vermont Name*, Colonial Coin Collectors Club, 1998. Price: \$165.

(2) Jordan, Lou. *John Hull, The Mint, and The Economics of Massachusetts Coinage*, Colonial Coin Collectors Club, 2002. Price: \$10.

(3) McDowell, Christopher R., *Abel Buell and the History of the Connecticut and Fugio Coinages*, Colonial Coin Collectors Club, 2015. Price \$85.

(4) Martin, Sydney. *French Coinage Specifically for Colonial America*, Colonial Coin Collectors Club, 2016. Price \$85.

(5) Martin, Sydney. *The Hibernia Coinage of William Wood (1722-1724)*, Colonial Coin Collectors Club, 2007. Price: \$85.

(6) Martin, Sydney. *The Rosa Americana Coinage of William Wood*, Colonial Coin Collectors Club, 2012. Price \$85.

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The Daniel Frank Sedwick database of fake cobs is now on ForgeryNetwork :

<http://www.forgerynetwork.com/default.aspx?keyword=cob> ..  
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## NEW RESOURCE FOR THE C4 NEWSLETTER

Our C4 Newsletter now has an index available on our website at [www.colonialcoins.org](http://www.colonialcoins.org). There are actually two indexes: one by author and a second by topic/title. This is a beginning and the index will improve over time. We have intentions of updating the index within a week or two of every issue being shipped. We ask past authors and contributors to the C4N to please review their work in the index and forward any corrections/additions/suggestions to Ray Williams at [njraywms@optonline.net](mailto:njraywms@optonline.net) or call.

## C4 Membership Dues

Annual dues are currently \$30.00 for Regular Membership (\$40 if residing outside the United States) and \$10.00 for Junior Membership (under 18 years of age; \$15 is non US resident). They are payable on a calendar year basis... due January 1. The year through which you are paid appears after your name on the mailing address label on the *C4 Newsletter* envelope. Life Memberships can be purchased for 25 times the annual membership cost, or \$750.00. You may mail checks (made out to "C4") to:

Charlie Rohrer, C4 Treasurer  
PO Box 25  
Mountville, PA 17554

Thank you for paying in a timely manner... It makes his job easier and will be much appreciated!

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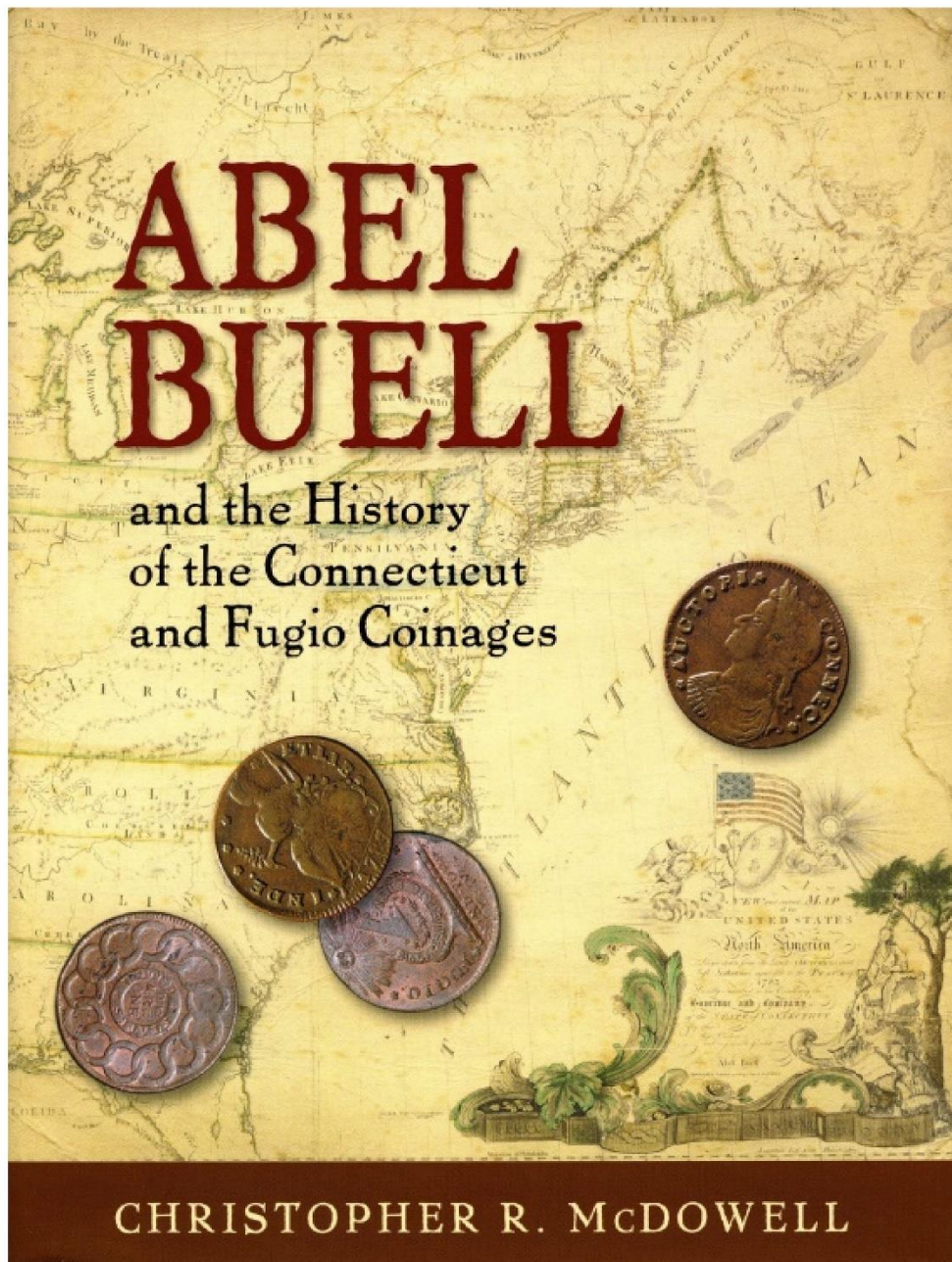
## PROSPECTIVE MEMBERS

In accordance with our by-laws, those who have recently joined C4 as provisional members are listed below. If any current C4 member in good standing has a reason any of the following should be denied membership in C4, please contact either your Regional VP or the President of the Club, Jack Howes. The new provisional members, with their home states, are :

- Al Boka - NV
- Michael Cavanaugh - MA
- William Charton - NY
- Shea Mowat - MA
- Donald Stoebner - SD

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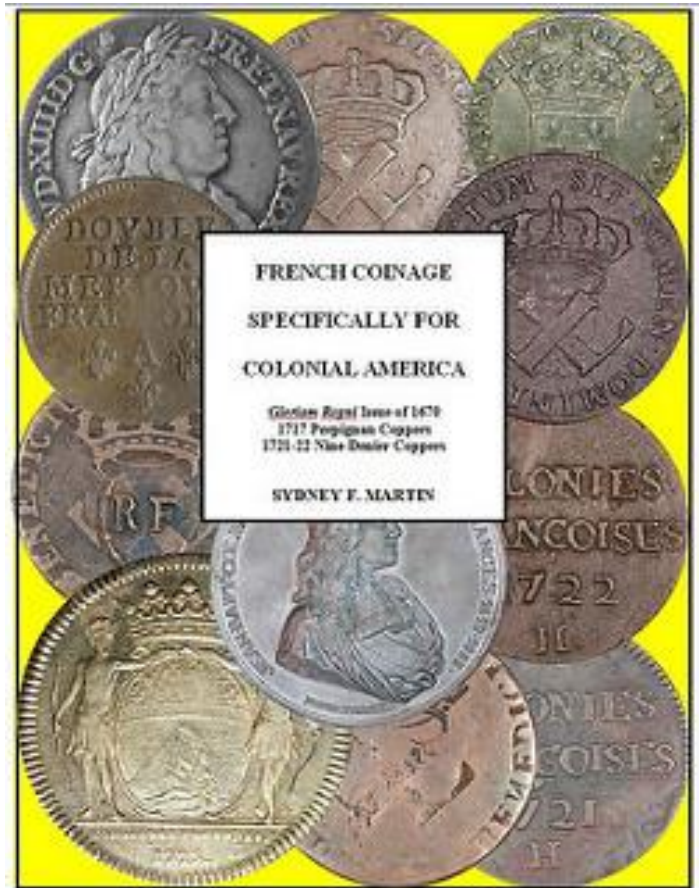
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or via email: [charlesdavis@vcoins.com](mailto:charlesdavis@vcoins.com)



## **FRENCH COINAGE SPECIFICALLY FOR COLONIAL AMERICA**

The Colonial Coin Collectors Club, C4, released Sydney F. Martin's latest book, *French Coinage Specifically For Colonial America*. This is the third colonial coin book published by C4 written by Syd Martin. Other works include *The Rosa Americana Coinage of William Wood* and *The Hibernia Coinage of William Wood*. The Rosa and Hibernia books are now considered standard references for those coinages and Syd's long awaited new book is expected to become the leading reference works on French Coinage minted for circulation in North America.

According to Lou Jordan, the curator of numismatic collections for the University of Notre Dame, "Sid Martin has written the definitive catalog of French coinage authorized specifically for use in North America." Jordan went on to state that "this is an essential book for anyone interested in the French coinage of colonial North America."



"What many early American coin collectors fail to recognize," Martin said upon the book's release, "is that from the 16th century until 1763, New France included much of what is now the United States, as well as most of Canada. As such, coins minted by France for circulation in its North American colonies should be considered 'coins of the realm' in these areas." Colonial numismatic expert, John Kraljevich, went on to explain that "the history of the French in what is today the United States is largely forgotten. However, the memory of these people and their coinage has been long cherished in Canada."

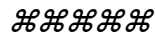
Jim Rosen, president of C4, predicts that "Martin's new book will awaken an interest in both the history of the French speaking people in North American and the coins they used such as the Gloriam Regni coins of 1670, the 6 and 12-denier copper coins minted in 1717, and the copper 9-denier coins from 1721 and 22, all of which were struck in France specifically for circulation in the Americas."

In the book's introduction, John Kraljevich writes that, "With Crosby-like flair, Syd has marshaled together the original documents that tell the stories of these coinages. Most



have never been published at all, let alone in English or all in one place. This original research guarantees this work's importance to researchers in every forthcoming generation. The heart of this book, the die studies, offers several pathways for collectors to navigate these series, by basic type, by major variety, by die combination, or even by die state. It's a project that no one has ever even attempted before, an outlier in the world of colonial numismatics, a field that has seen multiple die studies of most of the popular series. Given Syd's well-organized approach and the thousands of coins he's studied, it may be generations before this work is supplanted. It's doubtful anyone will ever do it any better."

The 480 page book is hardbound, well-illustrated throughout with photographs of the different coin varieties examined, with dust jacket depicting French Coinage. The book is available for \$85.00 plus \$7.00 shipping from bookseller Charles Davis, (<http://www.numisbook.com/>), Box 1, Wenham, MA 01984, or telephone 978.468-2933.



## **CLASSIFIED ADS**

*Due to increased publications and mailing costs, the charge for half and full-page ads will increase for Volume 24. The new rates are shown below. These rates are still below comparable newsletters.*

Grayscale ads for this newsletter can be purchased as follows (color ads are 50% more in each category):

|          | 1 issue | 2 issues | 3 issues | 4 issues | Copy Size |
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| 1 page   | \$300   | \$450    | \$600    | \$750    | 6" x 9"   |
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Covers cost somewhat more (please inquire – generally \$200 additional). If you want to include a photo with your ad there will be an additional \$10 charge. A black and white photo will be needed, but the size can be adjusted. Please send check with your ad. We accept camera-ready copy or any Microsoft Word compatible computer file.

All members also have the right to include a free classified ad in the newsletter of up to 10 lines of text.

NOTICE: The Colonial Coin Collectors Club does not review the ads provided for accuracy, nor does it assess any items offered for sale relative to authenticity, correct descriptions, or the like. C4 is not to be considered a party to any transactions occurring between members based on such ads, and will in no way be responsible to either the buyer or seller.



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Interested in acquiring a complete, original, unholed set of the Colonial Newsletter. Will pay any reasonable price. Contact [novacaesarea@yahoo.com](mailto:novacaesarea@yahoo.com).



### **LOST CENTS, DEAD OWNERS: Appreciating Coins in Decay.**

If you want to read something totally different and a bit radical, I think you will enjoy my new book. It is a heartfelt exploration of history as told by coins lost in the dirt. The book also explains how old coppers decay when confronted with Mother Nature. Finally, I examine the aesthetics of corrosion, born of the conflict between nature and man (wherein nature wins). Check it out & enjoy a great weekend read.

My book is available from Books123.org or from other Internet sellers like Amazon.com. It costs \$24.95 (less than a corroded Draped Bust cent).  
Thanks. Michael S. Shutty, Jr.



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**COLONIAL VIRGINIA COPPERS:** I am collecting all information, images and data on colonial Virginian coppers. Please share with me your photos of counterstamped, defaced, or unusual coppers. In addition copies of any stories, old newsprint articles or papers relating to the Virginians would be appreciated. Thank you. You can contact me at [rogermoore435@yahoo.com](mailto:rogermoore435@yahoo.com). Thank you!! Roger Moore



"Colonial, cut, countermarked and Caribbean coins (and some other odds and ends as well). I am starting to sell a few pieces and have put up a website to that end. Please take a look at [eastrockcoins.com](http://eastrockcoins.com). Peter Griffin."



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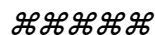
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I am interested in acquiring unusual (e.g., mis-struck, counterstamped, love tokens) and high condition examples of St. Patrick coinage. I'm also seeking unusual edge markings on Kentucky pieces. Syd Martin: [sfmartin5@comcast.net](mailto:sfmartin5@comcast.net) or 215-348-8149.





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